

May 1970

THE
INTERNATIONAL
CROSBY
CIRCLE
Presents

BING

Edited by
FRANK
MURPHY

AJR-STUDIOS

THE INTERNATIONAL CROSBY CIRCLE
founded 1950

Hon President; BING CROSBY @ Hon Vice-Pres; LARRY CROSBY

Secretary;

Frank Murphy, 23 Lovaine Place, North Shields, Northumberland, England

REPRESENTATIVES

Australia

Keith Hyde, 21 Carbeena Parade, West Heidelberg 3081, Victoria

Ton Northrope, 90 Lloyd Str, West Heidelberg 3081, Victoria

USA

Dot Hardinan, 290 Rincorn Ave, Apt 11, Campbell, California 95008

British Isles

Johnny Jones, 15 Victoria Gdns, Ballyhalbert, Co Down, N Ireland

Michael Crampton 1 Langbar Square, Whinmoor, Leeds 14

Reg Bristo, 7 Greenmeadow Close, St Dial's, Cwmbran, Mon.

Alf Farrow, 44 Milne Rd, Bilton Grange, Hull, Yorks.

Eire

George O' Reilly, 143 Shantalla Rd, Whitehall, Dublin.

Canada

Jean P Frereault, 1541 Iena, Ville de Laval, Chomedey, P Quebec.

00000000

"BING" the official magazine of the International Crosby Circle is published quarterly in the months of FEBRUARY, MAY, AUGUST and NOVEMBER and is issued free of charge to registered members of the club - annual subscription rates are as follows.

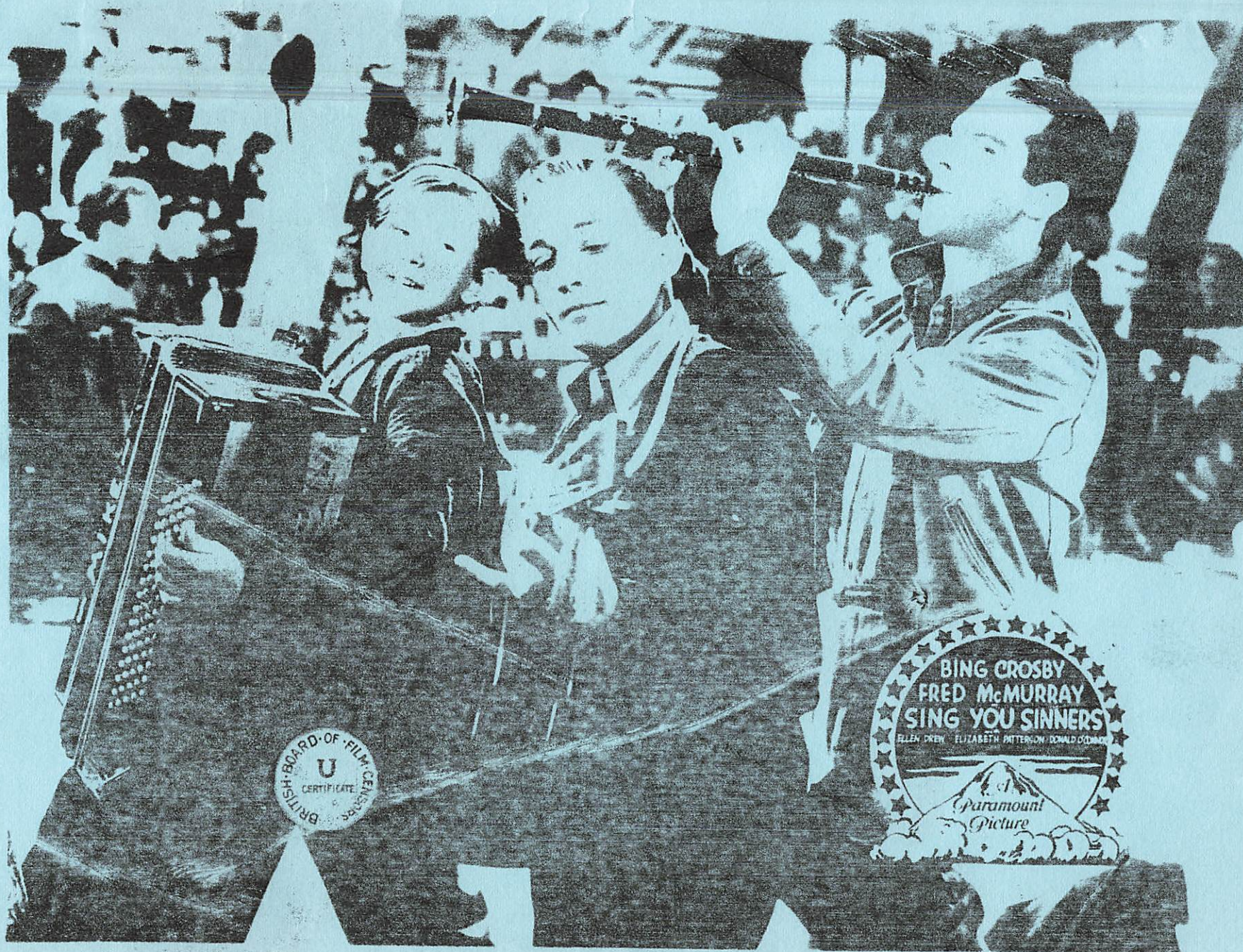
BRITISH ISLES, COMMONWEALTH and EUROPE 21/-

UNITED STATES OF AMERICA \$3.00

other countries - British Isles equivalent.

an X here signifies that your renewal is now due.

Please forward your renewal direct to Frank Murphy making your remittance payable to THE INTERNATIONAL CROSBY CIRCLE.



BING CROSBY
FRED McMURRAY
SING YOU SINNERS

ELLEN DREW ELIZABETH PATTERSON DONALD CRISP



".....AND NOW WHAT I DO IS, I'M AFRAID
A LITTLE DATED, A LITTLE BY THE WAYSIDE.
SOMETIMES I THINK THE ONLY PUBLIC I HAVE
NOW ARE THOSE WHO KNEW ME WHEN".....

.....Bing Crosby
San Jose Entertainment Guide

FULL
STORY
INSIDE

 * BING CROSBY "ALL-ROUND" *

++
 ++
 ++
 ++
 ++
 ++
 ++
 ++
 ++
 ++

A New Feature which includes
 MEMBERS NEWS and VIEWS
 Plus PRESS CUTTINGS from
 ALL OVER THE PLACE

CROSBY IN NEW BUSINESS = San Francisco (UPI) - Dot Hardiman

The Newsmaker in family entertainment for 1970, according to singer Bing Crosby will be a multi-vision experience, of sight, sound, color and light.

Crosby and David M. Sacks, former vice president of the American Broadcasting Co, announced they are forming an international net-work of franchised mini-theaters where the whole family can enjoy this multiple image entertainment.

Electrovision Productions, Inc, headed by Crosby and Sacks, is developing a new entertainment form which combines movies, slides and sound in a computerized show projected on a 180-degree screen.

"We hope to make a genuine contribution to the entertainment industry by providing exciting and acceptable productions that people will not be ashamed to see with their families" Sacks said.

The new theaters, designed to seat up to 300 people will screen shows produced by Leslie Buckland's Caribiner Productions, a pioneer company in mixed media shows which has been retained by Crosby and Sacks.

Premiere date for the company's first production has been set for this spring in San Francisco.

000

THE ZIG-ZAGGING CROSBY'S San Jose Mercury - Dot Hardiman

Bing and Kathy's individual zigging and zagging around the globe finally brought them together at the same spot at the same time - which had to happen eventually, I suppose.

He and Kathy met in Athens for a quiet vacation. He jetting in from California and she winging her way from Mid-West straw hat performances and a quick trip to Ireland where she attended the wedding of the Crosby children's nursemaid.

000

HE LIKES THE PENINSULA

THE GOOD LIFE AND BING CROSBY San Jose Entertainment Guide - Dot Hardiman
 by Donald Freeman (CNS) Hillsborough.

Bing Crosby, the picture of assured insouciance, the easy going crooner whose voice in song may well be the most American of all voices, was taking his ease in the study of his home in Hillsborough, south of San Francisco on the peninsula. The area is indisputably posh and Bing likes the living there.

"Better place, probably, to raise children" suggests Bing, who has a few. "The schools, to me, seem to be a little higher caliber. There's less traffic, less smog. There's good theater, good symphony, good opera, marvelous spectator sports - a fellow can see the Giants, 49ers, Raiders, Warriors, Seals, Stanford and Cal. Besides, the place abounds in fine golf courses", Bing adds, letting his fingers fall into an imaginary gripoverlapping, on an imaginary club. "and there's a lot of keen golfers around".

The Crosby manse is located no more than 10 minutes drive from the San Francisco airport and it's an easy commute down to Hollywood to tape the "Hollywood Palace" where he's a frequent host.

The one place you'll almost never find Bing Crosby is on a talk show panel. "Unless you go overboard to plug a movie or a book or a play, what's the point of it" Bing said. "I don't question the entertainment a network gets - maybe four, five strong names go on with Johnnie Carson or Merv Griffin and they get paid scale, something like \$120. It's a steal. Somebody ought to get paid".

It is a part of American folklore that every man who sings in the shower is absolutely certain he sounds just like Bing Crosby. "Probably better" Bing said. "What I've had going my way is a lot of luck, falling into the right place at the right time. Being around when they wanted some groaning - and now what I do is, I'm afraid, a little dated, a little by the wayside. Sometimes I think the only public I have now are those who knew me when."

"Bing" I said "when you listen to Dean Martin do you hear any of yourself in him in his way with a song"

Bing set a match to his pipe and shook his head. "Oh, Dino has a little of the phrasing I used to use but, contrary to some prevailing thought, we don't sound much alike and we don't sing the same kind of tunes and" - a grin here - "we certainly don't have the same personality. Dino's a lot more casual than I am. He's got more bounce, more ebullience".

"How about Perry Como?"

"Perry and I have the same register and the same vocal timbre" Bing said. "And we're both pretty lazy".

Over the years Crosby has worked with the best of his time in several oras. He has recorded with everyone from Louis Armstrong to the Andrews Sisters, from Connie Boswell to Jack Teagarden and Ella Fitzgerald and on and on. Beginning with his tenure as part of the Paul Whiteman flock, Crosby has warbled to the backing of such great musicians as Bix Beiderbecke and Eddie Lang and Joe Venuti.

Who among the newcomers would he enjoy singing with today?

"Lot of good ones around today" Bing said, "I'd like to croon a few with The Association. I like Vicki Carr and I'd jump at the chance for a duet. I'd like to belt out some with O. C. Smith, who is a very talented young man, a marvelous singer, I've already sung with Glen Campbell: it was very loose and easy and I'd like to do it again. I wouldn't mind singing while Pete Fountain played his clarinet either"

Crosby has made his mark in the acting business but he was almost shut out at the starting gate. "The first casting director who saw me said I had no future in pictures because my ears protrude" Bing recalled. "Fella said if they pointed the camera straight at me I'd look like a taxicab with both doors open. In my first flick they glued my ears against my head with spirit gum, endangering the very foundations of my imperishable beauty".

The heat from the lights kept loosening the gum and Bing's ears would pop out. Halfway through the filming Crosby tartly informed the studios that his ears were going to stay out.

"So in the first part of the movie, with the ears pinned back, I looked like a whippet in full flight" Bing said "and in the second part I looked like Dumbo. The ears have flown free ever since."

1000 MAKERS OF THE 20th CENTURY - press cutting via Johnny Jones

Here we find Bing sandwiched between the unusual combination of HERBERT CROLY (USA 1869-1930) Politician, thinker and journalist. AND ELY CULBERTSON (USA 1891-1955) Bridge player.

Though even Bing himself might reject the Al reference, I liked the write-up which for a change did 'nt did 'nt get all the facts wrong.

The piece itself boasted a magnificent photo of Bing resplendant in tartan shirt posing smilingly before a standing mike - here's what the report said.

BING CROSBY (USA. b 1904; singer. Though Al Jolson rivalled him at first, Crosby swiftly became the first of the super-star crooners - and has held his position, despite Sinatra, Andy Williams et al ever since. He's sold more records than anyone else (approaching 300 million) has recorded more titles than any other singer (nearing 3,000) and made the best selling disc of all time (Irving Berlin's "White Christmas")

His strong resonant voice (like a man singing into a rain barrel. one critic said in the 30's) is highly individual, and his style ("The Groaner" has remained instantly recognisable down the years. Many copied his wonderful phrasing and his tone as the race of crooners grew.

After the movie "King of Jazz" 1930 his solo break came with "I Surrender Dear" and hits followed year after year, together with the inevitable movies. He won an oscar oddly enough for his straight role as a priest in Going My Way (He's a devout Catholic) but will better be remembered by the classic "Road to..." movies made with Bob Hope and Dorothy Lamour, in the 40's and 50's. He is variously estimated to be worth between \$25 and 50 million dollars and has innumerable business interests (banking, oil, television, real estate etc. DJ

000

Cutting via * Fame and fortune for the man who started work
Johnny Jones* as a janitor in a miner's club

THE OLD GROANER ----- FAR FROM RETIRING

by Ralph Broom
New York

The Christchurch Star Sports - May 31. 1969

The casual familiar drawl from the Paramount Studios in Hollywood suddenly snapped; "No, this is not THE Mr Crosby - this is his poor, overworked, older brother, Larry" He sounds a little hurt, as though his voice were often mistaken for that of his more famous brother, Bing.

"I'm just his public relations man" He explained. "I've been his public relations man for 35 years"

A Man just turned 65, a legend 25 years ago and still a legend - a man still earning roughly a million dollars a year needed promoting?.

"Well. we have a few other little ventures that must be taken care of", said Larry wearily. "Anyway, he's gone fishin' down Baja, California. He's b'in fishing for 6 weeks in Baja, California, and when he get's back he'll have b'in fishing in Baja California for two months. He's got a house down there and he travels a lot".

In between those travels the old Bub-bub-bub-bub-boo Groaner who passed the normal retiring age earlier this month is far from retiring.

"He does occasional shows for TV and he'd just cut a few new records" says Larry. "He's singing more modern stuff these days, but it's not really rocky you know, I think his voice is better than ever - I was never much of a singer myself. He's makin' out okay. I guess his income from record royalties and his other ventures would be maybe a million a year.

"of course we sold a lot of those other little ventures you know"

It is mainly those 'other little ventures' and not his Hollywood films that have turned Harry Lillis Crosby, the boy from Tacoma, Washington, into a multi millionaire. They have ranged from oil wells, six banks, distribution rights for a frozen orange juice, a movie production company, the far flung, still-operating, Bing Crosby Enterprises, which has marketed everything from television to toy dogs, baseball and ice-hockey promotions, to a luxury trailer village at Palm Springs, California. His 25,000 acre cattle ranch near Elko Nevada was not exactly unprofitable.

A television unit he owned managed to produce top selling shows like BEN CASEY and HOGAN'S HEROES. He has a large financial interest in the Pittsburgh Pirates Baseball team, and of course his lifetime interest in racehorses continues. A former joint owner of an Irish and Epsom derby winner, he is currently raving about the performance of an unraced two year old named SOCIETY II. He owns it jointly with the owner of this years Kentucky Derby winner MAJESTIC PRINCE. "We think he's better than Majestic Prince" says Larry. Majestic Prince's potential stud fees since his win a few weeks ago have already been estimated at about \$250,000.

Bing still gives \$150,000 a year prize-money for the Crosby Amateur Pro Golf Tourney. "Course" Larry explains, "That's for charity. Bing, a little sallower and thinner than when he was romping lazily through soft shoe shuffles with Bob Hope and Dorothy Lamour, is still seen regularly around golf courses and still collects trophies.

"He still get's to the golf course as often as possible - why not?" says Larry. Why not indeed, for a man who has entertained three generations, has sold more than 300,000,000 records, more than any other entertainer and whose net worth is estimated somewhere between \$40m and \$70.

Bing, of course, is much quieter these days than when he was pumping out the 'Road' films, "Holiday Inn" and his academy award winning "Going My Way.

His permanent address when he is not travelling is with his second wife, Kathryn Grant - he was 53 and she 23 when they married in 1957 - and their three children Harry Lillis 3rd, 11, Mary Frances 10 and Nathaniel 8 (Bing also has four sons from his first marriage to Dixie Lee who died of cancer in 1952) - in a white brick Normandy-style mansion in the San Francisco suburb of Hillsborough.

Furnished with French and English antiques, with Corot originals, it is equipped with two studies for Bing, one panelled with carved wood gleaned from the estate of the late William Randolph Hearst, one study for Kathryn, a schoolroom and separate playroom for the children.

It is also equipped with an English butler who started work with the Queen Mother, who has his own staff, his wife, the downstairs maid, a nanny, a governess and a Japanese woman cook.

Not bad for a guy who started work as an early morning janitor in a loggers' and miners club.

000

3.10

3.10 INTERNATIONAL SPORTS SPECIAL
from Pebble Beach, California
THE BING CROSBY PRO-AM GOLF TOURNAMENT
Commentators Bing Crosby. Curt Gowdy

Thus ran the ad in the British ITV guide for the recent screening of Bing's tourney, of interest two was the interesting write-up headed as below.

"WHEN PIGGY PLAYS TWIGGY"

BING CROSBY, inspiration behind Saturday's top pro-am golf tournament in WORLD OF SPORT, first played the game in 1930 at Lakeside, Hollywood, while he was working in the Paul Whiteman musical film THE KING OF JAZZ.....cont's over.

Bing plays off a handicap of five and has played against some of the most famous people of the 20th century, including the late President John F. Kennedy, whom he beat but waived the five dollar bet on the 18 holes.

"I suppose you are bucking for some Presidential appointment" Kennedy said. "What job do you want?" - "Well, is it true that every year your treasury men take all the old soiled paper money and burn it?" asked Bing. "Yes" - "Well, I'd like to be the guy who takes it down to the furnace"

Bing's eternal partner, Bob Hope (who has his own tournament two weeks later) has in the past had plenty to say...both about Bing as a golfer, and the tournament - of Crosby the golfer he has said;

"I have a great photograph of Crosby posing with his club, it looks like Piggy and Twiggy. But he does cut a handsome figure on the golf course - With clothes like that he must throw his laundry away and wear the bag" - of the tournament Bob says.

"Man it's so exclusive you've got to own you're own ball just to enter. Crosby would have won it last year except for one stroke. They caught him rubbing it off the scorecard.

000

On a recent Tom Jones show televised in the U.K.
(and we expect Internationally - Bob sang....

THANKS FOR THE MEMORY
WHEN TOM JONES DOES HIS THING
HE DOES 'NT HAVE TO SING
HE MAKES MORE MONEY SQUIRMING THAN
THEY EVER GAVE TO BING....."

000

THE INTERNATIONAL CROSBY CIRCLE extends a cordial welcome to many new members enroled since the last issue - an especially warm welcome is accorded to close associate for many years of ALF FARROW on the ORIGINAL BING CROSBY FRIENDSHIP CLUB, TED MOLE, we hope Ted will endow the pages of this magazine, as Alf has done, with some anecdotes of those early club days.

000

Our "Hey Jude" man Edward Towler returns with-----

SOME FINAL REFLECTIONS ON THE HEY JUDE ALBUM

It was with particular interest that I read Reg Bristo's thought provoking article in his "Crosby Chronicle" supplement to the Febuary issue of BING, apropos my comments in the previous edition on the HEY JUDE - HEY BING album. And as Reg raises several points on which I would like to comment, I hope the editor will be kind enough to grant me space to say

a few more words on this controversial subject.

Firstly, I must refute the suggestion that I was "artful" enough to "disarm" anyone from replying to my criticisms of the album by inferring that one was immodestly assuming the mantle of an expert by doing so. This was certainly not my intention - To the contrary.

I had been so astonished by the acclaim that knowledgeable writers had accorded the album, that my piece was written in the hope that it would provoke further discussion, and perhaps give some indication as to how widespread support for the album really is. I still find it difficult to believe that this is the sort of thing that the hard core of Crosby collectors, such as the membership of the I.C.C. must comprise, really want to hear from Bing.

That Reg, however, should disclaim the status of an expert is typical of his modesty. But I think that every member of the ICC will agree with me that for one who can write with such perception and authority - and so extensively - on every aspect of Crosby's career, he is well qualified to assume the role of an authority on the subject. I know that I personally regard him in this light, and for this reason, I find it difficult to reconcile his viewpoint on this particular album with the sounder judgments he normally displays. But since Reg says that basically he agrees with my views, and I too, must admit that certain of Reg's statements are beyond dispute there is something paradoxical about the whole situation. I agree, for instance, that the halcyon days of the great voice appear to be gone, but I think this is inevitable and that the passing years must take their toll. I agree too that Bing is the supreme artist and regard it as a fine thing that he is reluctant to retire, but my objections to the album were based primarily on the type of material used and the gimmick ridden sounds which accompanied it. The quality of the voice was never in question.

In his 'defence' Reg says "we must accept that times change - and must conform" Now I must admit that I found this a somewhat surprising statement and one which, coming from the editor of THE GOLDEN YEARS, must surely almost amount to heresy! In human affairs, change does not happen of its own volition. It is brought about by individuals and if, when it is to our detriment, a sufficient number of individuals resist it, then its course is deflected or at best retarded. It is easy to defend one's acceptance of the inferior, or one's patronage of the untalented by the excuse that "times have changed" (although I hasten to add of course that I am not accusing Reg of 'guilt' or implying that Crosby is untalented!) But it should be remembered that this sort of thinking has a habit of snowballing. It sets off the sort of chain reaction that resulted in such a deplorable and progressive lowering of standards throughout every sphere of popular entertainment during these last ten to fifteen years. No doubt too this kind of thinking was prevalent when the Beatles first crawled out of their Liverpool cellars to greetings of unwarranted clamour and enthusiasm - and with what dire results we know to our cost only too well. I need hardly remind Reg that but for this process of retrogressive change we should still be enjoying radio programmes of a standard of excellence that has been unequalled or surpassed since those of pre-war years; we should still be entertained and enthralled by classics of the silver screen such as Hollywood enterprise gave in the 30's and 40's.

I am not of course adverse to change. Indeed I welcome it when it is for the better, but no one is going to convince me that popular songs (sic) of today, of which a representative selection presumably appears on this album, are better than or even remotely compare with the countless number of classic compositions which the great masters of popular song gave us in the 20's 30's and 40's. It grieves me in fact that Crosby should wish to associate himself with material that is so patently unworthy of him, rather than lead the way back (or forward) to an appreciation and acceptance of musical values once more. It would be a role far more fitting for the elder statesman of popular songs.

As for the "not unworthy sentiments" of the lyrics of such items as THE STRAIGHT LIFE and BOTH SIDES NOW. I find that the dirge like character, the undulating monotony of metre and the formless structure of these pieces (as with so many others) completely negate whatever sentiments the lyrics might be said to possess. At some time, the sentiments of a song complemented the melody - and vice versa - but this cannot be said of the moronic cacophony that generally assails our ears today.

But what is wrong, one might ask, with the not unworthy sentiments of THE VERY THOUGHT OF YOU - SWEETHEARTS - CAN I FORGET YOU - and hundreds of other beautiful

songs which are so evocative of a more gracious, a more romantic era, of which the Crosby voice was perhaps the best loved symbol?. It is I feel precisely because the contemporary generation of entertainers have no sense of the romantic, because they are lacking in such elementary virtues as charm and dignity, and because they have considered it smart to reject the traditions and standards of the past, that they have succeeded in creating only a shallow, ephemeral, vulgar form of sentimentalism that is today accepted as 'entertainment'. This is reflected, I think, not only in the profanities of contemporary song-writers, but in whatever sphere of popular entertainment one cares to consider - and it makes a sad, sad comentary.

However, I must not bore you any longer with such sombre reflections. Suffice to say that on this particular issue I am unable to go along with Reg, and I think we must regard it as a case of stalemate. But I shall continue to look forward to Reg's lucid and perceptive writings on this vastly fascinating subject of Crosbyana.

----- EDWARD TOWLER -----

Editors note

Ed Towler always writes well - so well that his articles, on receipt are always assured of a place in the pages of this magazine - I like a man who will go to great lengths to produce his personal views on Crosbyana and I wish sincerely that we had another dozen writers of the calibre of Ed Towler - This doesn't mean I agree with everything he writes though - on the contrary - the present article dismayed me - well written though it was, it is far too one sided for me, for though of course, much of the present scene is too deplorable for words and it's certainly true that vulgarity in so many forms of popular entertainment is seen to greater effect than it ever was before - the disappointing aspect of Ed's article is that he makes NO exceptions at all to the present scene - and like it or not we are stuck with it - and apart from the aforementioned black spots there are still many redeeming things STILL BEING DONE - with modern techniques, musicians, artists, promotion etc. One cannot dismiss the tasteful modern offerings of the late MICHAEL HOLLIDAY and the almost legendary if not already legendary JIM REEVES, and I must add also CROSBY'S Longines - yes I was disappointed that Ed made no exceptions - You know, the Co-op no longer gives divi on purchases - but they still sell good food - likewise with music, you may have to look a little harder for the bright spots, but they are still there - anyway it will be interesting to read the mail over the next few weeks to see what other members have to say on these important matters and I hope Ed doesn't just allow these writings of his to become stalemate - anything which provides interesting discussion is always welcome here.

000

 * BING CROSBY'S "MAN WITHOUT A COUNTRY" *
 * Decca ACE OF HEARTS Mono AH 130 *

North East England member BRIAN PATTINSON and I have recently been getting together quite frequently for a weekly chat and a drink in the Bridge Hotel Newcastle, an imposing hacienda which stands at the end of the Chain bridge leading from Gateshead into Newcastle and drawed by the still imposing Keep of the Old Castle, one of the Norths most impressive monuments and a relic of the days of WILLIAM THE CONQUEROR (ah, you read about them all here) The pub, Brian tells me is a favourite haunt of visting Irishmen and non other than Eamon Andrews was a visitor there when he visited the Tyne Tees television studios recently - I'm not surprised for the juke box contained

a more than goodly selection of Irish rebel songs and the like - it abounded too with records by JIM REEVES, LARRY CUNNINGHAM and other very popular good singers - and Brian tells me the landlord is anxious to come across a 45 copy of Bing's TRUE LOVE for his lounge 'box' - seems the original one got badly scratched - if any member can help, please send the record to me and I'll pay your price.

On my last visit to the Bridge in early April, Brian gave me a copy of IRELAND'S OWN, issue of April 25th 1970 and this contained among other interesting stories a story with the forbidden title THE WEIRD AND TERRIBLE SENTENCE - the story turned out to be that of none other than Lieutenant Philip Nolan, same as featured in Bing's MAN WITHOUT A COUNTRY - this copy of IRELAND'S OWN is now en route to Bing, just to show him that these things he's often associated with, still come up from time to time.

Brian Pattinson lives at 103 Ravensworth Road, Dunstan, Gateshead on Tyne Co Durham - if you can help Brian with any of the following records, please write to him direct at this address -

HEY JUDE - single any label 3 copies
 Souvenir record BING, BOB HOPE, ORESTE EB 1420
 3 BILLION MILLIONAIRES U/A UX/S1
 BING AND JOHN McCORMACK - OPERA AND SONG ASCO/110
 ROAD TO MINNESOTA
 HOLIDAY IN OREGON
 HOLIDAY IN WASHINGTON
 Radio and TV commercial THE COFFEE SONG
 " THE SHELL SONG
 BING AND WILFRED THOMAS SHOW (Australian Festival - 2)
 HARBOUR LIGHTS USA 45 L.5815
 60 YEARS OF MUSIC AMERICA LIKES THE BEST RCA Victor LP/1509
 THE/NINA/PINTA AND SANTA MARIA-EDDIE ALBERT & JOANNE GILBERT
 USA Dot LP 9009
 Reprise ALL STAR SPECTACULAR LP R/0028
 PAT BOONE READS THE HOLY BIBLE Dot LP 3402
 PAT BOONE WINNERS OF THE READERS DIGEST POLL Dot 3667-25667
 THERE'S NO BUSINESS LIKE SHOW BUSINESS LP 8091
 DUKE READS THE SPOOK L 3174
 ANGEL'S OF MERCY 5771 AU/F
 CORNBELT SYMPHONY (Bing and Gary) 45 29147
 CAMP SING-A-LONG with children's chorus LP Project Records W/13
 A DOOR WILL OPEN I3954
 HOT TIME IN BERLIN DE223350

00000000000000

MEMBERS APPRECIATION

..... is always appreciated, and the morning mailbag is always full of a goodly number of surprises - the expressions can sometimes take the most unusual and it is with the greatest possible respect that I re-print the following 'GEM' from RAY JUDD of London SW13.

".....many thanks for the Bing mini-discog
 and huge sobs of delight for the back numbers"

.....and our thanks to you too Ray for helping to brighten a gloomy day with your uncontrollable tears.....

=====

A BING RECORD A DAY
 WILL KEEP RADIO ONE AT BAY

=====

JOE SINNOTT

44 Spaulding Lane, Saugerties, N.Y. 12477, USA

....."many thanks for the BELOVED HYMNS album, Bing was in great voice and it's a great pity it was never released in the States. There is so much they could and should do.

I have always been partial to the Bing of '32 - '34 and '37 - '39. But I must admit he did some great vocalizing in the late 40's and early 50's and early 60's. I have always felt that HOLIDAY IN EUROPE is a really underrated album - one of my sure favorites.

Hope Bing records LOVE'S BEEN GOOD TO ME, someday - he seems to like this a great deal and he did another fine job with it on the BOB HOPE SPECIAL. I'm also hoping he'll do GENTLE ON MY MIND.

I'm hoping that someday we'll be able to get records of Bing doing some of his HOLLYWOOD PALACE numbers like 1432 FRANKLYN PIKE CIRCLE HERO, Bing did with GKEN CAMPBELL as I'm sure you'll know.

One of my favourite Bing tracks of the 60's is ALOHA MEANS I LOVE YOU, this really grows on you and Bing gives it a fine treatment.

MAX REID

Winona Rd, Mount Eliza, Victoria 3930, Australia

....."saw the MAMIE EISENHOWER-BOB HOPE SPECIAL on TV and enjoyed Bing's usual relaxed performance. Also enjoyed Bing in the CAROL BURNETTE SHOW, he seemed truly surprised at BOB HOPE'S appearance in the restaurant scene.

Missed seeing TOP OF THE MORNING over Easter - the same weekend ANYTHING GOES was screened.

```
*****
*                                     *
* STAR QUOTE SPOT                   *
* "I PLAY -                         *
*   SUNNY SIDE OF                   *
*   THE STREET -                     *
*   CONSTANTLY                       *
*   =====                       *
*   IT HAPPENS TO BE ONE OF ME FAVOURITE DISCS:-- *
*   SO THERE"=====--BERT DAY:--  *
*                                     *
*****
```

JEAN PAUL FREREAULT

writes from Canada

....."the last two TV shows of Bing are great - the GOLDILOCKS show is a must and they are issuing an LP of the show through the TV Sponser EVENS BLACK CARPET DEALER all through the States with the sum of \$1.19 as special, if you are interested the address of "Evan's" is 333 North Str, Teterboro Town, New Jersey State, USA.

The recent BING CROSBY SPECIAL was one of the best I have yet seen, Bing sings quite a lot alone and with DEAN MARTIN - Both shows are great.

TV COMMENT

None of the above mentioned shows have reached ENGLAND yet - it seems that the CROSBY SALESMEN are either not doing their job properly or the powers that be in England are refusing to pay the price for Der Bingle products - either way it's a disgrace that Bing's legion of fans in the U.K. show themselves to be completely in the dark with nary a protest being heard - FOR INSTANCE - WOULD THE ABOVE ARTICLE BY OUR CANADIAN CO-PART NOT CAUSE YOU TO WONDER WHY THESE SHOWS HAVE YET TO REACH ENGLAND - MAX REID NOTES SOME GOOD SHOWS TOO - SHOWS WE MAY NEVER GET TO SEE HERE - BLACK MARK TO BRITISH TV FOR IGNORING THE VAST CROSBY FOLLOWING IN THE UNITED KINGDOM - Of course, it is cheaper to play RICHARD

THE LIONHEART for the SIXTH TIME - what a tragic state of affairs - If I wasn't so acutely aware of the dismal fact that so many would ignore the request, I'd be asking every member to deluge the Independent and BBC TV people with their protests.

I think too that ALADIN could teach the TV people a thing or two - he did I believe pose the question NEW LAMPS FOR OLD - the TV people seem to be wrapped up in a campaign to buy up the old movie industry - not too bad a thing if they made sure they were exhausting the NEW market too - it's hard for me personally to take the news that I can't re-show the old classic KING KONG at my cinema because TV now have full tabs on it - "GREAT BALLS OF FIRE" as Jerry Lee Lewis would say, this is all very well - BUT WHAT ABOUT THE NEW MATERIAL ESPECIALLY MADE FOR TV - SHOULD'NT THEY BE MAKING SURE THE LICENCE HOLDERS GET A CHANCE TO SEE THIS TOO.....I COULD GO ON.....WOULD YOU?

TALKING ABOUT BING IN PICTURES

Looking around for some matinee material around Easter, my Guvnor' came up with a supporting film with the interesting title of THE GOLDEN AGE OF COMEDY - I sent off to the film renter for a synopsis of the film and you can imagine my delight when I learned that sandwiched between the illustrious names of CHARLIE CHAPLIN, BUSTER KEATON, THE KEYSTONE COPS and HARRY LANGDON was none other than DANNY KAYE AND BING CROSBY - my enthusiasm was a little dampened on playdate when I found that the Crosby items were 'silent' but nevertheless it was a delight to catch numerous showings of Bing being thrown out of Monarch Studios, being chased by that celebrated group of arrow totting Indians and having his face blackened by a paint spraying gate painter - It also gave me a rare opportunity to print the name of the maestro in my newspaper adverts etc - a rare delight I can assure you, these days.

ROBIN AND THE SEVEN HOODS (1964) and STAGECOACH (1966) are still floating around. The latter had a showing at the Rex Cinema, Hebburn, Co Durham mid April

..... but there's nothing new to report filmwise for Bing, he seems resigned, I'm afraid to TV and he himself has stated that for the effort made, it's far more lucrative for him - I'd still like Bing to get tied up with a WALT DISNEY PRODUCTION, the Disney Studios are the only ones who have remained faithful to the actual filmgoer and their sure fire family entertainment is still a terrific pull at the cinema box office - Old timers FRED MC MURRAY (you remember him for Bing's SING YOU SINGERS) and WALTER BRENNAN are but two of the celuloid legends who have scored heavily in Disney Productions - I Remember Kathryn telling us at Cockermouth in 1966 that Bing was talking with Disney - nothing developed - but we'll keep hoping.

.....WHAT HAPPENED TO ICHABOD CRANE?

During Whit week holidays I'm re-running Disneys classic cartoon featurette WIND IN THE WILLOWS in a supporting role - the synopsis mentions the films 'other half' THE LEGEND OF SLEEPY HOLLOW for which Bing provided the narration (available on Decca AH 136) but doesn't say what happened to this part of the film which Disney cut off when he made WIND IN THE WILLOWS a solo attraction.

If any of our film experts can throw any light on the reasons for this, I'd be very interested.

ARNOLD RECORD

14 Handsworth Grange Rd, Handsworth, Sheffield S13 9HE, England

....."last year while I was on holiday in Kent I took several photos of BOB ROBERT'S "CROSBY ROOM", showing all his equipment and tapes etc. I sent Bob a set of photos and then I did some 12 X 10 enlargements on a good double weight paper and sent them to Bing last November. In January I received a short letter from Bing which I quote below;

Dear Mr Record,

Your kind letter and the good photos are greatly appreciated.

I have sent Bob a long letter about our doings and comings and goings, so you will undoubtedly hear about them through the club news.

All best wishes,

Sincerely,

signed BING

I was quite thrilled to receive this letter but I wished it had been longer.

We don't seem to hear much of Bing on the radio these days and whenever you do hear a Bing track it is usually from the same album with Rosie Clooney. I have never heard any tracks from his HEY JUDE album - I'm sure that if the BBC had played Bing's version of BOTH SIDES NOW it would have been a hit for the maestro. I'm considering writing to the BBC again complaining of the lack of Bing records. There are dozens of Bing's recent recordings of the past few years that are hardly ever heard on the radio - What about asking your members through the BING mag to write the powers that be complaining about this - I'm sure that if enough members wrote, we'd hear more Bing records played.

EDITORS NOTE

A hard core of members do write continually Arnold I hope those who don't might lend an ear to your excellent suggestion - I most certainly agree re BOTH SIDES NOW which is my favourite on the HEY JUDE album, and I know Bob and Vera enthused about JUST FOR TONIGHT which never got a chance either

GORDON PHILLIPS

6 Ivanhoe Grove, Chadstone, Victoria 3148, Australia

....."was playing a few discs the other night (the 'Old Groaner's' of course) as background music whilst browsing through some current and back copies of your magazine, when to my horror, I discovered I was in arrears with the annual sub (a most disgracefull and unforgivable state of affairs Adrian, ha ha - Frank) enclosed please find same enclosed.

I wonder if any members of the club have any information on a favourite English Baritone of mine - RAYMOND NEWELL. I possess quite a few of his old 78s and have often wondered if he's still alive.

EDITORS NOTE

The name of Raymond Newell rings a faint bell Adrian, but I pass your query over to our man of many talents, REG BRISTO, if anyone knows anything it will be Reg.

HARRY FULMER

21 State St, Mahwah, N.J. 07430, USA

....."I wonder if any member of the ICC can help me obtain the BRUNSWICK 'B' TESTS, either on tape or disc - I've also been trying to get the selections in the short feature of Bing's JUST AN ECHO IN THE VALLEY but no-one seems to have it - if any member can help, maybe we can trade, or I'll buy if required.

A PERSONAL MESSAGE FROM BING TO MEMBERS OF
THE BRITISH CROSBY SOCIETY - 1957

featuring
BING CROSBY
with
BUDDY COLE
at the piano

Following a dissapointing opening to the advance order list we are pleased to report that we can now proceed with the pressing of the above pressing - new members who'd like a copy should rush me the above remittance before JUNE 1st when the final order will be placed -all members will receive the record about late June

SAM STERNBERG

writes from Israel

....."felt I must write to tell you of a most sincere letter I recently received from fellow member of the ICC, KEN Mc MANUS who works for the ESSEX Music Group in South Africa - very rarely do I receive such an open-hearted letter from a Bing fan and I'm very proud to know Ken through this communitive line.

The greatest news from Ken, of which I had no idea until this letter was that he had been lucky, indeed very lucky, when last year Bing had recorded two of his songs on his last LP record. the titles are THOSE WERE THE DAYS and BOTH SIDES NOW - Ken must be a very happy man. Both songs are of course featured on the now famous album called HEY JUDE.

And believe it or not during the six day war another of his songs became the marching song of the Israeli army - it is called "YOFFY" - ("SPLENDOR") in Hebrew. Only imagine me now knowing a thing about this great news - you have some great people in your Circle - congratulations.

EDITORS NOTE

following close on the heels of the above letter which Sam airmailed over on March 14th, came another in which because of the growing situation in Israel he wished to curb some of his many activities, among these he had regrettably to include BING and the ICC - we're sorry Sam, really sorry, and wish you well in your personal endeavours.

* more news from *
* JOE SINNOTT-USA *

I suppose members of the club know by now that Bing's SOMEBODY BIGGER THAN YOU AND I (the title will be changed) will be released in June, So DOC MORSE told me - it should be great

CHARLIE TUPPER

43 Pans Way, Ewell, Surrey, England

....."I liked the HERE LIES LOVE cover on both mags this time, very natty, I guess it must be a copy of the music cover. some good old names, pity CBS are not as enterprising as RCA and issue some of their great re-issues as they are issued in the States such as the 30's set etc, but CBS seem only interested in pop groups - am I right?

MICHAEL CRAMPTON

writes from Leeds

....."the last magazine proved highly entertaining and readable and represents good value for money, it's quite novel, reading Reg in isolation.

The item from Sam interested me most, Einstein has always been one of my favourite scientists and humanitarianists (hows that says Mike) - I did it too Mike - ha ha---- and I never expected he would turn up in connection with Bing Crosby.

BING CROSBY ALL-ROUND continued on page 16

An interesting souvenir came our way recently from BRIAN PATTINSON in the shape of the brochure of the NEWCASTLE RACES at GOSFORTH PARK, NORTHUMBERLAND ENGLAND - the 1970 season opened on Jan 13th this year and runs right through to Monday Dec 28th - we're sending the brochure on to Bing in the hope that it may tempt him to pay his first visit to the County of Northumberland

JOHN NAYLOR

35 Willoughby Place, Leeds 11, England

....."I thank you very much for the opportunity of joining the GOLDEN YEARS group. I think the list of vocalists of the 30s was well covered but I was surprised not to see MORTON DOWNEY. I wonder where or what he is doing now?

EDITORS NOTE

Members who've listened to the PHILCO album and shows will have heard some of Bing's duets with MORTON DOWNEY and I was telling John about these - it would be interesting if any further info could be passed John's way - can any member oblige?

* THE PETER WILSON COLUMN *
* from Middlesbrough - Northern England *
* *****

Time for "BING" once again, but things are very quiet on the Crosby front, in fact only one Bing film to mention and my diary is the shortest yet.

On February 17th BBC1 screened HIGH TIME which I believe is one of Bings later films, and in my opinion, one of his worst. so no further comment - what with RIDING HIGH..HIGH TIME and HIGH SOCIETY, I think it's 'high time' we had another film from the 'Old Groaner'

'Two Ton' TESSIE O' SHEA was guest on PETE MURRAY'S early morning radio show (BBC) on Feb 20th She said she was a great fan of Bing's, saying he was one of the 'all time great's and then played I LOVE YOU SAMANTHA.

On radio's THE MEMORY LINGERS ON series, Bing was one of four artists featured and three of his records were played (see diary) - this programme was broadcast on RADIO 4 on Feb 23.

ITV featured the BING CROSBY PRO-AM GOLF CHAMPIONSHIP on Saturday Jan 31st with both Bing and Curt Cowdy commentating.

Re the song MR BOOZE in the ROBIN AND THE SEVEN HOODS article - the mag stated that this song was cut in the TV showing on Boxing Day - well I watched the film on ITV via TTT-C.8 and saw the full film.

Whenever SAM COSTA plays a Bing record on his BBC mid-day record show he always pays him a tribute in some way or another - for instance he played GONE FISHIN' the other day and at the end of the record he said - "and that was Louis Armstrong and 'you know who'".

I must apologise to members for writing such a short diary this time, but this is as much as I've heard of Bing lately - IS THIS THE FINAL FADE-OUT???????

JAN 28...HERE THAT BAND . Radio
31...BING'S GOLF TOURNY . ITV
FEB 17...YOU'RE THE TOPS . Radio
17... Film HIGH TIME . BBC1
23...WHERE THE BLUE OF THE NIGHT)
IT'S A NATURAL THING TO DO) all one programme
PENNIES FROM HEAVEN) on Radio 4
MAR 4...ROAD TO MOROCCO . Radio
15...GONE FISHIN'
26...ALWAYS and THE SPANIARD WHO BLIGHTED MY LIFE

Ours thanks to Peter for another interesting column - on the point of MR BOOZE Peter; the inference that the song was cut, did not mean it was missing altogether, but the version I saw on TTT would be the same as you and it was definitely shortened and huge chunks cut from the original classic Mr Booze scene.

ELAINE SMITH

17 Acadia Rd, San Remo, L.I. New York 11754, USA

....."Bing had a fine TV season this year. As you probably know THE HOLLYWOOD PALACE SHOW is now a thing of the past, But Bing's NBC Specials should more than compensate. The Special with CAROL BURNETT was just great.

I can no longer complain about not hearing Bing's records on the radio these days. A couple of months ago I became aware of a programme called MEMORIES IN MELODY. the disc jockey is JACK ELLSWORTH, and every Tuesday and Thursday he plays some of the great Crosby classics. It's a wonderful feeling to know that when I tune in to this programme I can count on hearing Bing. It's the kind of a show that should be available to all Crosby fans.

I recently met JACK ELLSWORTH. He is a fine personable fellow. His taste in popular music is supreme, combine this with his vast knowledge of popular music, and this makes for an outstanding programme.

That's about it for now - take care and keep up the fine work on the magazine.

JACK DOUGAN

10 Trevor Str, Hollywood. Co Down, Northern Ireland

....."I particularly enjoyed Reg Bristo's CROSBY CHRONICLE and JUST FOR BLUES SUPPORTERS, an enclosing a few titles heard and seen these past months -

RADIO Jan 7th HOW ABOUT YOU .. Jan 8th MUSKRAT RAMBLE .. Jan 13th WOLVERTON MOUNTAIN .. Jan 24 ATCHESON TOPEKA AND SANTE FE .. Feb 20 HOW ABOUT YOU and LOVE YOU SAMANTHA all best wishes to the ICC in the 70's.

RICHARD MUIRHEAD

172 Colinton Mains Drive, Edinburgh 13, Scotland

.....I was reminded to send in my list for the HOLLYWOOD PALACE LP, I certainly hope this album becomes a reality. I have chosen my titles because although many people criticise Bing for recording modern material, I feel Bing really sings this type of song brilliantly. I thought the album HEY JUDE.HEY BING was one of the best LP's Bing has ever recorded and his rendition of BOTH SIDES NOW knocks spots off the Judy Collins recording.

IAN ARNOTT

22 Sycamore Cres, Culcabock, Inverness, Scotland

....."In addition to sending my suggestions for the HOLLYWOOD PALACE LP I am also adding another 12 titles of mainly modern songs which I would love to hear Bing sing - here's my extra suggestion -

BING UP-TO-DATE

MY WAY

YESTERDAY

GENTLE ON MY MIND

HELLO DOLLY

LEAVING ON A JET PLANE

I'LL NEVER FALL IN LOVE AGAIN

RAINDROPS KEEP FALLING ON MY HEAD

TWO LITTLE BOYS

WANDERING STAR

LOVE'S BEEN GOOD TO ME

WICHITA LINESMAN

WHAT THE WORLD NEEDS NOW

EDITORS NOTE

I like your suggested album Ian, It's always surprised me that Bing didn't have a go at GENTLE ON MY MIND - I bought the 'Deano' version but would have gone overboard with a version from the 'master' - he'd have done well with it too - WANDERING STAR is another version I'd like to have seen Bing do - the only part of the LEE MARVIN record I like is the suburb backing he gets orchestrally and vocally from the chorus.

Compiled By:-
T.J. Northrope
90 Lloyd St.,
West Heidelberg 3081
Victoria, Australia



Australian Rep.:-
Keith G. Hyde
21 Carbeena Parade,
West Heidelberg 3081
Victoria, Australia

LETTERS TO THE COMPILOR

From Burnie, Tasmania, comes the following mail from my old friend and staunch Bing collector, Henry Hollow.

"Dear Tommy,

In a recent letter, you asked for my opinion of some of the more recent recordings made by Bing Crosby, knowing that I had been critical of the contents of most of the albums.

Since you wrote, my attention has been drawn to the album "The Great Country Hits" which, despite the careful selection of song titles, did not appeal to me. It has now been pointed out to me that the pre-recorded tape sounds better than the microgroove album.

I have not heard this tape, but I was able to hear the disc played at speeds up around 36 r.p.m. At this speed the nasal sound of the voice disappears and of course the accompaniment sounds much brighter, without any serious loss of balance.

In other words, the pre-recorded tape compares with the correctly set speed of the master tape, but the pressing has been made slower.

You will of course want to know why this has been done. I am afraid I can offer no explanation why a reputable recording company should allow this to happen and why no one has queried the sound of the recording when it was released. Although this is the most obvious example of speed variation in disc recordings, there is a tendency for it to happen in other microgroove albums.

In the days of the phonograph and the shellac we were able to vary the speed of the record to suit ourselves. Now all we have is stereophonic channeling with which to attempt to correct any imbalance in the recording, plus a range of tone control which is not particularly vital if the recording has been correctly mastered.

I am prepared to discuss this matter at greater length if you think I misjudged modern recording methods. Looking forward to hearing from you on this and other matters of mutual interest, I am "

-Your Crosby Crony,

Henry Hollow.

Dear Henry,

Many thanks for your most informative letter. Contains some gems, ideas which I should have thought of, but never did. Although Country Hits is one of my favourite albums, I have always been puzzled by this nasally voice. I had previously put it down to Sinus problems and perhaps out in the morning. Upon reflecting on your train of thought, it becomes apparent that this is indeed the solution. Continuing this train of thought, could the album 'El Senor Bing' be in the same street? For, to me, it even more apparent in this disc, even allowing for the very loud and brassy accompaniment which sometimes downs Bings voice.

Letters to the Compiler (cont.)

I realise that even Bing must have failures (Keith Hyde will perform when he reads this!) and I have heard records in which Bing is not even trying; 'My Heart is a Hobo' is a good instance. All this is a pity, I'm sure you will agree, but it is much better for thoughts like this be aired in the open, for Bing after all, is only human. But this explanation by you, Henry, seems to be the answer and I certainly do not think that you have misjudged modern recording techniques and would be most grateful to hear about them, for, as you will realise, this is one of my many weaknesses which Crosbyana has a knack of finding out. Again, it is to you older Crosby men that we, who are younger in experience, look for help and experienced advice. Bing to me is one great big puzzle. He can turn out discs like the one mentioned earlier, then almost in the same session, give you one that sets the toes tapping or brings a tear to the eye. Most of his recordings are glorious, but occasionally he rises to real heights, but for all that sometimes feel that he does not do as well on commercial recordings as he does on film or radio. Perhaps one of the things that may have caused this, was the fact that he had to keep rigidly to a time factor with the shellac recordings; certainly with the films and radio, the time time factor is perhaps not as important, and seemingly, he appears more relaxed, seems to put more into it and gives me the impression of being far happier.

This whole thought of the medium of which worked best on, to me is a very interesting subject and one in which I would like to hear what you feel on the matter. So what with the question of Commercial Mucking around, of Modern Recording Technique, and the various mediums which bring the best out in Crosby, just to mention a few, leave the field wide open. Your comments will be widely appreciated, plus your own thoughts on the subject or rather, subjects, will be appreciated.

Your old Crosbie Mate,

Tommy N.

THE GOLDEN MEMORIES OF BING ON RADIO

(First Solo Broadcast-1931)

By Keith G. Hyde.

Part 3

Bing's first BIG break in Radio, came about by the foresight and astuteness of his brother Everett and William Paley, President of The Columbia Broadcasting System.

William Paley was on a business trip to Europe in June 1931, when, quite by accident, he overheard a recording of Bing's - 'I Surrender Dear', which Bing had recorded for Victor on the 19th January, 1931, with Gus Arnheim and His Coconut Grove Orchestra. He was so impressed with Bing's unique voice and style; quite unlike any other popular singer he had ever heard, that he decided he would like to have this Crosby fellow under contract for the C.B.S. Network and wired back to his Hollywood and New York offices for all available information on him.

After studying the data supplied, whilst in Europe, and on his return to New York, he reviewed the Mack Sennett 2 reelers Bing had made and was convinced that he must get this fellow under contract.

In the meantime, brother Everett had perceived the idea of what Bing had done at 'The Grove' and in the successful Mack Sennett shorts, could be emulated on a much larger and more successful scale on Radio.

Bing, feeling rather dejected about the black-listing by Abe Frank, was not so confident, but Everett was so convinced that he had such a big future in

The Golden Memories of Bing in Radio (Cont.)

Radio that he sent some recordings of Bing's off to C.B.S. and entered into an agreement to become his regular manager and agent, for the usual 10% cut.

William Paley was keen to get Bing but there was still the problem of the black-listing and although Everett and the C.B.S. made large offers, Abe Frank refused to settle his contract with Bing.

Finally an agreement was worked out with the American Federation of Musicians and Bing was off the hook, the snag being that he was not allowed to work out of the Los Angeles Studios where the ban still applied unless he and Abe Frank came to terms at some later date. This they finally did, after a brief, bitter and hectic legal battle.

An audition date was set and was a huge success. The C.B.S. were convinced and a contract was signed for \$600.00 a week for sustaining a program of 15 minutes each night, Monday thru' to Saturday.

Bing was slotted to begin his first Broadcast at 7pm Pacific Standard Time on August 31st, 1931, over station K.H.J. (The 'Don Lee' Station), in Los Angeles, but at the advertised time, the announcer made the excuse - 'Mr Crosby is ill and his appearance has been delayed'.

The second night, the same excuse was offered. On the third night Bing made his first featured solo broadcast. The announcer apologised for the delayed appearance of Bing, as being due to an acute attack of laryngitis and after a few minutes of advertising by his sponsor, The LeRoy Diamond Company, Bing opened the program with 'Just One More Chance', followed by 'Too Late', 'I Apologise' and concluded with 'I'm Through With Love'.

Bing was in wonderful voice and had never sung better. The Broadcast was a huge success and telegrams, phone calls and messages poured into Bing, the C.B.S. and to Everett. Bing had really arrived in Radio and was on his historic and record breaking way.

There was, and has been, over the years, many versions of why this initial broadcast was delayed. One version had it that Bing was too drunk to perform, another that he was suffering from a 'terrific hang-over', and yet another that his voice had frozen with 'mike-fright'.

Bing himself in his Autobiography, 'Call Me Lucky' explains that he had been singing far too much before his Radio debut, especially in the smokey atmosphere of Night Clubs and just prior to going on the air, he rehearsed in a cold, air-conditioned studio for the first time and it resulted in his throat tightening up to such an extent, that it was impossible for him to do his best and he therefore decided to postpone the event rather than ruin the first broadcast with an under-par performance.

Although well known for his fondness for the bottle, in the entertainment business, Bing was at this time beginning to realise his responsibilities, and had cut down on his wild drinking sprees, and was wise enough to know that he could not afford to blow his big chance by appearing 'half-charged', and so the first two rumours can definitely be discarded. The incident of the over-use of his voice and the cold air-conditioning rehearsal studio rings true, and certainly explains the attack of laryngitis.

Bing himself, strongly denies that he has ever suffered from 'Mike Fr Fright', (or 'Flop-Sweat', as its known in the business) and yet Bing was not always relaxed at the mike and had feigned laryngitis because of this when scheduled to sing on Broadcasts with Paul Whiteman's Orchestra in New York back in 1927, and it is a little known fact that when he first began the Woodburys Soap Broadcasts, he insisted that there be no studio audience.

The Golden Memories of Bing on Radio (Cont.)

Sponsors and Producers gradually over-come this by adding a new row of seats at each broadcast until the hall was gradually and un-noticably filled, and eventually Bing developed his now famous confident, relaxed style, no matter how large or impressive the audience.....

(To be Continued)

FROM THE SCRAP ALBUMHOLLYWOOD HIGHLIGHTS By Bob Thomas.

Spokane Daily Chronicle, Fri. Dec. 12, 1969 - Hollywood (AP) - "I suppose I really should retire. After I've been 40-some years in this business, people are going to start saying 'Why the hell doesn't he quit?'"

Bing Crosby was talking, not too seriously, I hope. His retirement would leave a large void in the ranks of the great performers. And there's really no need for it. Not when Bing can amble through a television special with his famed nonchalance, collect the money and hustle back to his family in Northern California or to his hunting and fishing.

He was in town for one of his periodic appearances, this time co-starring with Carol Burnett in "Together Again for the First Time", a special which will appear on NBC Dec. 18. Bing sings 'White Christmas' natch, and capers with guest stars Juliet Prowse and Roy Clark.

Bing spoke rather wistfully about retirement between rehearsals for the special, then explained why it wasn't practical:- "I have some hefty commitments to charities every year. As long as I'm working, I can donate up to 30% of my salaries to the charities. If I didn't work, I would have to take the money out of principal, and that's not such a good idea.

So I do about 15 appearances a year. That includes American Sportsman, my golf tournament, the Hollywood Palace, Dean Martin, Hope, Carol Burnett, Jackie Gleason and some others.

You figure two-three days for each show, and that comes to a couple of months work each year. That's about the way I like it. "

No Movies Due "Movies? Not much interest there. Besides, if you want exposure to keep yourself in the business, television is the best. With one television show you can reach more people than would see two or three movies."

Bing looked in excellent form, and why not? He leads the life that other men would envy at his age -65-or any other. What does he do during the other 10 months?

"Well, I go on safari every year," he said, "Then, during April and May, I take the whole family down to Baja, California where we've got a place, right on the tip of the peninsula. She - his wife, Kathryn - is a licensed teacher, and she gives the kids their schoolwork in the morning."

"There's good salt water fishing down there, of course, as well as dove hunting and swimming and boating. It's very quiet. Not many people around, and no phone except the ship-to-shore radio. And if you shut the radio off, nobody can reach you."

??

WANTED URGENTLY WANTED URGENTLY WANTED URGENTLY WANTED URGENTLY WANTED

By KEITH G. HYDE

Top Prices Offered
for Good, Clean Copies.

COL E 33BX1635 - "Tribute to Michael Halliday"
U.S.A. - A.S.C.O. 2 x 12 L.P. Set.
A110 "John McCormack In Opera & Song"

AUSTRALIAN NEWSLETTERJAZZ ASSOCIATES OF THE EARLY CROSBY ERA

By Jim Lole

PART 1. "BIX" BEIDERBECKE - CORNET

"Bix was not only the greatest musician I have ever known, he was also the greatest gentleman" - Paul Whiteman.

"His (Bix's) notes weren't blown, they were hit like a mallet hits a chime, and his tone had a richness that can come only from the heart" - Hoagy Carmichael.

The above tributes, by artists who knew something about music, were delivered after the death, at 28 years of age, of one of the greatest jazz cornet players the world had known - Leon Bismark Beiderbecke.

This is the first in a series of articles about famous jazz musicians who accompanied Bing on many of his early recordings over the period 1927 to 1935.

In this initial article we will take a brief look at perhaps the greatest of them all, "Bix" Beiderbecke.

His Life

Bix was born in Davenport, Iowa on the 10th March, 1903, the son of well-to-do and musically - inclined parents. He studied piano for a while, but then switched to cornet, and became attracted to jazz by the Original Dixieland Jazz Band, the group of white musicians who were to later take the world by storm. In particular, Bix was impressed by the cornet player of the band, Nick La Rocca, upon whose style he framed his own (although his musical genius quickly compelled the creation of the individual characteristics associated only with himself)

After an undistinguished and disinterested formal education at Davenport High School and Lake Forest Military Academy (he entered the Academy in 1921 and left less than two years later), he became a member of a young college group called "The Wolverines". It was with this band that he first recorded in March 1924.

Bix left the Wolverines late in 1924 and over the next three years played in the Orchestras of Jean Goldkette, Charlie Straight, Russo and Fiorito, and Frankie Trumbauer. In 1926, after having rejoined Goldkette after an absence of a couple of years, he contributed to that band's fine recorded performances with some gems of solo jazz cornet-playing that have never been surpassed.

On October 31st 1927, Bix joined the huge Paul Whiteman entourage in Indianapolis, and made his first recording with the "King of Jazz" on November 18th, 1927. Five days later he recorded again - this time in the presence of another member of the Whiteman organisation, a young singer by the name of Bing Crosby, of the Rhythm Boys. The tune was "Changes", and Bix's delightful muted solo immediately follows Bings lyrics. One wonders at the impact Bix made on Bing at that time, and, for that matter, the reverse. Bix stayed with the Whiteman Band for the rest of his working life, and recorded a number of times with Bing. A selected list of recordings featuring both Beiderbecke and Crosby are included in the appendix to this article. Whilst a more comprehensive range of examples of Bix's work is embodied on recordings without Bing, I have considered it appropriate to include those records which Crosby fans (and that includes me by the way) would be likely to have.

Jazz Associates of the Early Crosby Era (Continued)

By all accounts, the heavily orchestrated and semi-symphonic proportions of the Whiteman band, which curtailed his freedom of musical expression, and demanded more than usual concentration in the intricately-arranged passages (reading of music was not Bix's strongest point) began to have effect on his personal habits. Always a heavy drinker, he drank still more, and late in 1928 had a breakdown. Whiteman, a solicitous and generous man, (and also realising the commercial value of Beiderbecke's hot playing to the band's image) provided for him during a course of treatment for alcoholism, and he rejoined the orchestra a few months later. By this time, however, his health was broken. He played irregularly with Whiteman until early 1930, as well as playing with local bands in and around his home town of Davenport, until he died on August 6th, 1931, of lobar pneumonia. Jazz had lost one of its greatest stylists and innovators.

His Personality and Music

One could talk today with musicians who knew and loved Bix. They would tell of his music - the beauty of his tone, commanding drive and the fantastic, fascinating succession of ideas in solos. They would also relate his character - warm-hearted, sensitive, and sensationally absent-minded. Combining the stories and adding to it the pure, beautiful, but somehow tense quality of the sound of his horn, a definable pattern seems to emerge. It is one of a vastly complex man, driven by a great love of beauty and music, perhaps trying to conceal the fact that he was more than a bit bewildered and frightened by the things that make up everyday life. He was basically self-doomed but in less than ten years of playing he created a legend which will last as long as people recognise and accept the genius of a true artist....

Appendix

Suggested records for listening, featuring both Beiderbecke and Crosby.

23/11/27	Changes	Paul Whiteman and Orch.
25/11/27	Mary	" "
12/1/28	From Monday On	" "
20/1/28	Mississippi Mud	F. Trumbauer and Orch
8/2/28	There Ain't No Sweet Man	Paul Whiteman and Orch
25/4/28	You Took Advantage Of Me	" "
10/6/28	Taint So, Honey Taint So	" "
17/6/28	That's My Weakness Now	" "
4/5/29	Oh Miss Hannah	" "
23/3/30	I Like To Do Things For You	" "

VARIANT MASTERS

Courtesy of Harry Fullmer (USA)

Following upon Adriën Fowlers wonderful article on Variant Masters, a couple of issues ago, I had a very nice note from Harry Fullmer in the United States, in which he lists quite a few variants, many of which most of the members in Australia either have'nt got or even heard about. We are indeed indebted to Harry for the list and lets have any variants that you may have not listed here so that we too, can share in these new joys. Listed herewith are Harrys interesting Variants...

I'm Humming, I'm whistling, I'm SingingTake A All through the day I'm restless and I'm nervous.

Take B All through the day I'm restless, I'm nervous.

Give Me a Heart to Sing To.Take A It cries for it wants to live.

Take B Cries for it wants to live.

Black Moonlight.Take A And darken the promise of dawn.Take B Er darken the promise of dawn.With Every Breath I Take.Take A Then every breath I takeTake B Every breath I take
(at the end of the record)Thine Alone

Take A Thy tender arms enfold (without a pause after arm)

Take B Thy tender arms enfold (with a pause after arm)

Also the line 'that I'll be true' is sung differently in both.

Yes Indeed

Different phrasing in the words

The Touch of Your Lips.In the verse 'When trouble get me', sung differently
also the line 'The Touch of your Lips on Mine' (last line of first chorus)Lovely LadyTake A sings the words 'Lovely Lady' a little stronger at the end
than those on the B Master.In My Merry OldsmobileTake A Oh come along with me Lucille

Take B Come along with me Lucille

The One RoseTake A I love you I adore you

Take B I love you adore you (also different endings)

The Very Thought Of YouTake A The Little ordinary things..Take B Those little ordinary things...Two Cigarettes in the Dark

Take A 'Just regrets' strong at end of record.

Take B 'Just regrets' very faint at end of record.

Would You

In the line 'With a sigh' again different .

Hawaiian Paradise

The words 'When my day is through' Again different.

This is My Night to Dream

On the line 'And being in love with you' Again different.

Old Folks

Take A Like the seasons He'll come fishing

Take B Like the seasons He's gone fishing

I Cried For You

In the line 'I used to be' - different.

Hang Your Heart On A Hickory Limb.

Different Endings.

Pale Moon

In the line 'Across the deep lagoon' - different.

Down By the Old Mill Stream

In the line 'In her eyes of blue' They swing it on the 45 record.

Harry also has 'Victory Polka' with two masters, but he fails to say whether or not these Masters are variants. Personally I don't think Bing ever sang the one song twice exactly the same. There's always a variant whether tonal, phrasing etc. Anyway, Harry thanks very much for your interest.

SOME INTERESTING STATISTICS ABOUT THATINCREDIBLE CROSBY

(For beginners from a beginner)

By Tom Northrope.

Now before I get shot down in flames, let me state that the figures presented are taken from the Mini-Discography, of which, I understand, there are occasional errors. Not having THE ROAD TO BING CROSBY, I cannot therefore comment upon it. I must state that to me, the MINI-DISCORAPHY is a Godsend. Having waited for over 18 months for it to arrive (!) I was soon immersed in it, drinking it in, and finding some interesting figures! These I present for your inspection as being reasonably accurate and designed mainly for the younger Crosby fan, to try and give them some idea of the immensity of the old Groaners feat, not only in performance, but also in the time proved image of a GIANT in the world of song, possibly never to be equalled For the most immediate task of the youthful collector, is that of trying to complete the commercial issues. Naturally, this is a giant task. That of trying to do what the older members have done over many years, and trying to this in the shortest time. Of course, you probably will never complete the 78's, but it must be remembered that we of the young group have many helps that the long-standing collector never had, that of LP's and Tape Recorders. So I respectfully suggest the following method for the achievement of this.

(a) Try to get as many 78's as possible - so ever be on the look-out for old junk shops, deal through Frank Murphy's 78 bank, and in every way possible try to build up this ORIGINAL record collection.

(b) Failing 78's, the next bet is the LP and EP records. There are many of these around and I have collected over 50 in less than three years. The great majority can be found in Second Hand Record shops, and although the Crosby price is always high in relation to the other used records, they are still low enough to be buyable from the average pocket.

AUSTRALIAN NEWSLETTER

Some Interesting Statistics About
That Incredible Crosby!

(c) A tape recorder is a must. Then with this tape, try to complete your collection through the good agency of a old collector. They are usually very helpful, especially if you can gain their confidence and never give out what they have given you without their permission. Then with the collection complete, or as complete as possible, you can always expand your own record collection thus lowering the number of tape recorded items. It becomes a really fascinating game.

(d) ALWAYS buy any new Bing record that may become available. As Keith Hyde so aptly remarked recently, 'Who knows, the Mod songs that Bing now sings, could become the classics of tomorrow.'

Single Titles Issued (the song, not the number of takes)..... 1 6 2 6

Single Titles Issued (Extra Takes not included in above)..... 1 5 0

Rejected Discs (More of these later)..... 2 3

Unissued Discs (Again More to these later!)..... 9 5

Unissued Test Pressings..... 7

Total number of Takes (Song's Actually Recorded)..... 1 9 0 1
(Up to the end of the Mini-Discography)

YEARLY TALLY

Legend (a) No. of Takes Actually Recorded.
(b) No. of Single Titles Issued (not no. of takes of one song)
(c) No. of Extra Takes not included in Single Titles Issued.
(d) Rejected Discs.
(e) Unissued Discs.
(f) Test Pressings
(g) Total No. of Issued

***** Please note that this Stats Count includes records previously unissued in Mini-Disc. now released.

Year	(a)	(b)	(c)	(d)	(e)	(f)	(g)	Year	(a)	(b)	(c)	(d)	(e)	(f)	(g)
1926	3	-	-	-	-	-	3	1941	70	35	18	-	17	-	53
1927	29	21	3	-	5	-	24	1942	59	50	6	-	3	-	56
1928	74	47	14	-	13	-	61	1943	17	15	2	-	-	-	17
1929	43	33	1	-	7	-	34	1944	57	50	3	4	-	-	53
1930	13	12	-	-	1	-	12	1945	72	58	2	10	2	-	60
1931	33	30	3	-	-	-	33	1946	46	44	-	2	-	-	44
1932	43	36	7	-	-	-	43	1947	82	78	-	1	3	-	78
1933	43	35	7	1	-	-	42	1948	2	2	-	-	-	-	2
1934	41	25	16	-	-	-	41	1949	64	62	1	-	1	-	63
1935	31	22	9	-	-	-	31	1950	49	46	-	2	1	-	46
1936	48	32	12	-	2	2	44	1951	48	47	-	-	1	-	47
1937	42	30	11	-	-	1	41	1952	36	35	-	1	-	-	35
1938	66	48	14	1	3	-	62	1953	43	43	-	-	-	-	43
1939	58	47	9	1	1	-	56	1954	78	78	-	-	-	-	78
1940	76	60	10	-	4	2	70	1955	36	36	-	-	-	-	36

AUSTRALIAN NEWSLETTER

Some Interesting Statistics about
That Incredible Crosby (continued)

* (See Legend Previous Page)

Year	(a)	(b)	(c)	(d)	(e)	(f)	(g)	Year	(a)	(b)	(c)	(d)	(e)	(f)	(g)
1956	38	36	2	-	-	-	38	1963	31	31	-	-	-	-	31
1957	58	58	-	-	-	-	58	1964	28	28	-	-	-	-	28
1958	17	17	-	-	-	-	17	1965	17	17	-	-	-	-	17
1959	54	51	-	-	3	-	51	1966	2	2	-	-	-	-	2
1960	46	42	-	-	4	-	42	1967	4	2	-	-	2	-	2
1961	108	108	-	-	-	-	108	1968	30	30	-	-	-	-	30
1962	555	33	-	-	22	-	33								
1901		150			95		1776	-----Various Totals							
	1626		23			7									

Next Issue of Bing shall include a chart, translating the above figures in graph-form. But these are truly incredible figures especially so, when one considers the following years - 1930, 1943, 1948, 1958, 1965, 1966, 1967 - a total of seven years which produced only 66 songs. So we can say in relation to figures:-

Total of Issued Dis g.....Total No. of Years..... = Average per Year

Then, we must consider the type of years that Bing had to operate in:-

(a) The Whiteman Period - The apprenticeship of a pupil, destined himself to become a star - learning from a Master Technician, and surrounded by stars of hardly lessor luminescence of the Master. (See Keith Hydes 'The Golden Memories of Bing in Radio' - Part 1). This Happy-Go-Lucky youth without a care for the morrow, consciously or unconsciously picking up points and with the addition of his own form of genius which was later to form the greatest machine of song output the world has ever seen, or ever likely to see.....

(b) The Moulding of Responsibility Years If Bing served his apprenticeship in the latter half of the gay twenties, he certainly perfected them in the worst period the whole world had gone through for many a day. The depression years. The years when the world was starving not only for food, but also for affection, for relief from the misery. Harry Lillis Crosby, not only survived in this period, but became a guiding light mid the darkness - giving the average bloke something to gradually come out of its misery - This is a thought that not too many Crosby fans think about, but with the taking of a wife, his shock over being blacklisted by the Musicians Union, his realization of his part he had to play in the climb out of the depression, made him from the irresponsible apprentice to the responsible family man. These years made a deep impression on Bing, so much so, that he obviously did not want to see the boys go through the period that he had in learning not only his trade, but his lessons of life. Perhaps he was too hard. But he also demanded perfection in himself, varying all the tricks he had learnt, trying other, and varying by every means to reach the heights which he obtained, then came his third period, that of:-

The War Years
1940-1946

His Post War Years
1947-1960

His Wonderful Twilight Years
1961 - ?

These will follow next issue, plus the graph, something of rejects, unissued discs, variant takes, in these Incredible Statistics of that equally incredible Crosby.. designed for the learner of Crosbyana - to help him learn so that he can rise to hold and understand the rich fields of this same neverending Crosbyana.

(Tobe Continued)

SWINGING ON A STAR

Lyrics by JOHNNY BURKE

Music by JIMMY VAN HEUSEN

PARAMOUNT presents

GOING MY WAY

starring
BING CROSBY
BARRY FITZGERALD
JEAN HEATHER
AND
RISÉ STEVENS

ian Music Sales Corp. Ltd.
OR ST. WEST TORONTO

SOLE DISTRIBUTORS FOR CANADA
PRINTED IN CANADA



BURKE and VAN HEUSEN, Inc.
1619 BROADWAY NEW YORK 19, N.Y.

IT'S BEEN A LONG, LONG TIME
 by frank murphy - - so now
 I'm GOING MY WAY -----
 =====

I'd first of all like to thank the editor of CROSBY COLLECTOR, Ralph Harding for some very nice words of appraisal in the current issue of CC, regarding my impending retirement from active club life.

And to those members who may have been surprised by the announcement I will endeavour to explain the position as it now applies.

Because of increasing work duties and family commitments I have for the past year especially been finding myself increasingly unable to cope with the many duties the clubs involve - I have always held the opinion that to be completely successful, a club must continually be on the lookout for new ideas and offers, and looking back over the years I feel recompensed for my thoughts in that direction and numerous Crosby collections throughout the world have benefited by the exclusive offers made available to them through the offices of the ICC.

I'm sure the new team of officers will already be aware of the interest such offers inject into the club atmosphere - timetaking though they may be, in my own humble opinion, they are the very life-blood of a successful organisation.

On the family side Alma and I have 5 youngsters ranging down from Angela aged 15 to a devastating little lad rapidly heading for 2 years, named Paul, who is the pride and joy of all at number 23 - in addition we expect a further member of the family to arrive at any time during the next 6 weeks, this length of time might seem strange, but for those who know more about things, it will be sufficient to say that Alma and the good doctors have had some difficulty agreeing dates, so this is about the nearest we can get.

My job as a cinema/Bingo club manager involves me in some terrible hours as working hours go, many would say it is a fools job for hours, but you've really got to like your job to do this kind of work, and to be perfectly honest I don't worry about hours, so long as the job brings pleasure, and that's what it does, so working 6 days a week from approx 10am to 11.30pm (with a break in the middle) though rewarding in many aspects certainly doesn't leave much time for other things - ironically before the Chancellor brought in Bingo tax and it's many administrative complications, I was able to do much of my letter writing and club routine at work - but for the past few months, it's been a case of actually having to handle film etc publicity from home in order to cope with the mountains of extra work - this has probably been the straw that broke the donkey's back and I have been forced to look at all the angles involved before making the position clear to all.

Fortunately, I didn't have to look far for someone to take over the clubs and their assets - I knew of course there was only one person to whom I could HAPPILY transfer all the good will built up over 16 years of active club organisation - the name of that man must already be so apparent to you but in case not, he's Mr REG BRISTO, the man who came on the scene not too many years ago and quickly endeared himself to all, or almost all - remember that pedestal Reg when you're in high society.

Because of the vast amount of admin to work out and transfer I'm staging my 'retirement in stages and things will go on almost as before for the rest of this year - the actual transfer of the printing machine and assets won't take place until after I've posted out the January 1971 issue of THE GOLDEN YEARS and the February 1971 issue of BING, so you've still got to put up with me for a little while longer

There will be further announcements on progress made etc during the next few issues, but the main thing so far as I am concerned is that I'm happy to have a man of Reg's calibre to turn too and to know that I can retire from club life actively, in this easy stage way, so making the transfer easier for all and at the same time ensuring the continued progress our great groups have made. TM



P1452-1335

Copyright © 1952 Paramount Pictures Corporation. Permission granted for newspaper and magazine reproduction when credit given to Paramount Pictures Corporation. (Made in U.S.A.)

BING CROSBY in PARAMOUNT PICTURES

THE BING CROSBY MOVIE FILE

"JUST FOR YOU"

British 'U' Certificate

Original Running Time - 104 minutes

Screenplay by ROBERT CARSON. Based on "FAMOUS" by STEPHEN VINCENT BENET

Director of Photography.....GEORGE BAPNES A.S.C.
 Art Direction.....HAL PEREIRA & ROLAND ANDERSON
 Edited by.....ELLSWORTH HOAGLAND
 Special Photographic Effects.....GORDON JENNINGS A.S.C. & PAUL LERPAAE ASC
 Process Photography.....FARCIOT EDOUARD A.S.C.
 Technicolor Director.....NATALIE KALMUS
 Technicolor Associate.....MONROE W. BURBANK
 Set Decoration.....SAM COMER & RAY MOYER
 Editorial Adviser.....DONNA HARRISON
 Make-up Supervision.....WALLY WESTMORE
 Choreography.....HELEN
 Men's Clothes.....YVONNE WOOD
 Women's Clothes.....EDITH HEAD
 Music by...HARRY WARREN Lyrics by...LEO ROBIN

Produced by..PAT DUGGAN

Directed by..ELLIOT NUGENT

Songs:- ZING A LITTLE ZONG - JUST FOR YOU - ON THE 10.10
 FROM TEN-TEN-TENNESSEE - I'LL SI-SI YA IN BAHIA -
 THE LIVE OAK TREE - HE'S JUST CRAZY FOR ME - THE
 MAIDEN OF GUADALUPE - BABY, CALL ME TONIGHT -
 CHECKIN' MY HEART

A PARAMOUNT PICTURE IN TECHNICOLOR

New York Premiere:- Capitol Theatre, Oct 8th, 1952

British Release:- Sept 20th, 1952

Production Number 11485

CAST

Jordan Blake.....BING CROSBY
 Carolina Hill.....JANE WYMAN
 Allida de Bronkhart.....ETHEL BARRYMORE
 Jerry Blake.....ROBERT ARTHUR
 Babs Blake.....NATALIE WOOD
 Mrs Angevine.....CORA WITHERSPOON
 Hodges.....REGIS TOOMEY
 Hank Ross.....WILLIS BOUCHEY
 Georgie Polansky.....BEN LESSY
 David Mackenzie.....LEON TYLER
 Chauffeur.....HERE VIGAN
 Harvey.....JOEL MARSTON

and

The Mexican Ballet:- DANIEL NAGPIN, MIRIAM PANDOR & FLORENCE
 LESSING

POP MUSIC .. RADIO 3 6.30pm
Thursday May 7th
 =====

With the children getting ready for school in the early morning, one has, inevitably to suffer the barrage of cacophony served up by that fiend of radio one-tony blackburn - with everything this heavy eyed young man serves up having a 'chartbound sound' one can readily agree with our friend in Scotland NINIAN FAICHNEY that you can listen for hours and hours and still wind up none the wiser - in other words you'll benefit nil.

BUT

On the morning of May 7th, a 'little bit of heaven' dropped in on the programme in the shape of the name ONLY (mind you) of BING CROSBY - mercyful heavens, I wonder who allowed the maestro's name to pass through this stormy sea. Anyway, it was great to note that Bing Crosby was to be featured that night on a special show on Radio 3 in connectipn with a special survey they had been conducting into the origins of Pop Music.

So at 6.30pm I sneaked down to my office at the cinema and settled to hear what was to happen - reception on my transistor set was poor for Radio 3, but the programme got off to a splendid start with an opening snatch of Bing's WHITE CHRISTMAS - but, either my ears deceived me, or the reception was so poor, but I'd swear the announcer said Bing's record of WHITE CHRISTMAS had sold 250 Mil. my goodness, so the rest of Bing's 3,000 odd recordings didn't do much - but as I said, y set was 'nt giving it's best - I also heard the announcer say that Bing's PISTAL PACKIN MAMA sold One Million within 6 months of issue, but he also said that both Elvis and the beatles headed the list of biggest record sellers - he must 'nt have read the Guinness Book of course.

0000

LES PHYTHIAN

So many members have written in to say they are sorry at Les's untimely passing and whilst Reg pay's tribute to Les in his CROSBY CHRONICLE, it is opportune at this time to add the names of ARNOLD POPE, LESLIE GAYLOR, NINIAN FAICHNEY, CYRIL DUNCOMBE, VICTOR GILMORE and PETER WILSON to the long list of members wishing to remember Les via the pages of this magazine.

00000

WRONG ADDRESS

Though I didn't think anyone would miss it off, I put North Shields at the side of my address in the last issue - so promptly, a number of members thought they didn't have to put it on their letters to me - I found out about a number through members phoning me - even Jack Dougan phoned me all the way from Ireland - his letter had gone back to Ireland saying my home no longer exsisted and was demolished - I was able to assure Jack that Number 23 was still very much alive - but to all members, please remember to include NORTH SHIELDS on your envelope, othwises everything will go to pot or somewhere like that.

 * PHOTO COVERS *

Because I have so many stencils in hand which continue to be worth re-printing I decided this issue would have no new ones - this unfortunately meant the exclusion of two great new pics, one of JUST FOR YOU via RON BOSLEY and an excellent new cover design from JACK FEATHER which featured DEAN MARTIN, FRANK SINATRA, SAMMY DAVIS JR, together with their teacher - I hope to be able to include both of these with others in the next issue -

Reg mentioned the back cover of THE BIG BROADCAST of 1932 - as used in the last issue - this came from the extensive collection of our Canadian pal, Jean Paul, and I'm hoping to be able to issue a few more before I wind up at the end of the year - incidentally I have whole piles of old covers as used in recent years and I'm hoping to be able to issue to all members of our two groups a special booklet containing the best of these, as a sort of souvenir of my years with the two groups - if this project does materialise, and there is every indication that it will, members will automatically receive this booklet together with the final issues under my direction - ie - the Jan '71 issue of GOLDEN YEARS and the Feb '71 issue of BING.

I'm hoping too that some of Crosbyana's leading lights will associate themselves with this special booklet by contributing articles and memories of the great days we've all shared through the years.

00000
 00000
 00000

WHERE HAVE ALL THE WRITERS DONE GONE???????

It is with a sense of reluctance that this appears to be the last page, I'd have liked to have gone on a few more, but there just isn't any more material around - seems our Bing boys have dried up or something - don't forget to keep your material coming in fellas' and gal's - we need all the original material we can get -

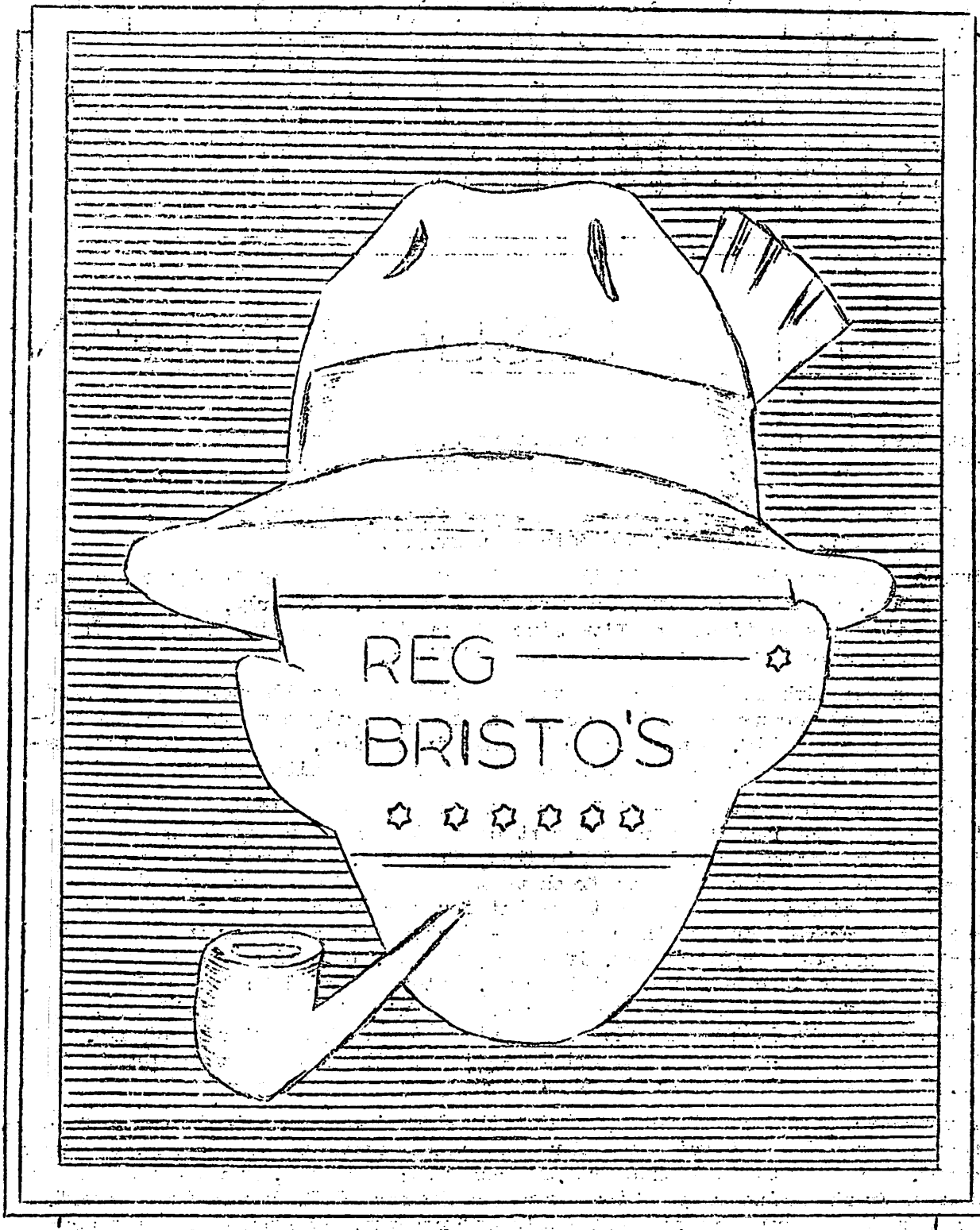
Meanwhile special thanks go to Scottish member JAMES DINEEN, Grimsby member, 'BAS' THOMPSON, Leeds member REG DAVIES and so many other members who have taken the trouble to write recently - your letters are always highly valued and appreciated, so don't forget to keep your news and views rolling in.

Until we meet again in the next issue, around early August - have a good holiday if you're going off before then and we'll look forward to meeting you all in the next issue of Bing magazine.

With every good wish to you and yours,

Frank Murphy.





CROSBY COMMENTARY

MAY 1970

A SHADOW OVER CROSBYANA

DEATH OF LESLIE PHYTHIAN

The last issue of BING, in normal circumstances, would have been regarded as a pretty good one. But it was doomed from the first page....

"...with deep regret I have to tell you that Les Phythian passed away last Friday, the 30th January....."

+ What a stunning shock this was to all the people of the world of Crosbyana, coming as it did, so badly, so unexpectedly....so unutterably sadly. Clearly, Les was in far from robust health for some time, and I've since learned that he did in fact suffer from what is euphemistically known as a "heart condition".

+ Leslie Phythian was without doubt one of the leading Crosby collectors and authorities in the world - and because of this Crosby bond he did truly have friends throughout the world. In Australia, Canada and certainly in America, the news of his passing will be felt as grievously as it was here at home in the United Kingdom.

+ I'm very glad that I had met him - at Leeds a few years ago at the home of young Mike Crampton - and confirmed by personal contact what I had already learned of this fine man via this and other journals and his fine, friendly, letters to me over the past few years. The moment comes back fresh to me now. I had already met so many fine people who had hitherto been names to me but for some reason, I was particularly anxious for Les to arrive. The weather was bad - dark, misty November and he had to travel over the Pennines. Surely a test, if it was needed, for his devotion to the cause of Crosby. Leslie came late, but he came, after a dismal Sunday rail journey. Mike had met him at the door and for some reason, I didn't have to be told that this was Leslie Phythian. He looked exactly the mental picture I had formed of him. A quiet, unobtrusive, entry - "You're Reg Bristo - I've really been looking forward to meeting you..." The feeling was entirely mutual.

+ By a rather ironic, perhaps melancholy, twist the last issue contained more references to Leslie than was usual - all written before the sombre news of his passing, as Editor Frank explained. And how typical these references were: he had, unsolicited and out of the blue sent Frank a mint copy of that rare Crosby record "Waltzing in A Dream". Then there was that wonderful story about Les's efforts with Everton F.C. (another great interest to him) in getting Bing's record played at Goodison Park every home match. The momentous gathering at Cockermouth whereat Les Phythian among so many others at last shook the hand of Bing Crosby. It was, as a matter of fact, Leslie's beautifully written story of the Cockermouth encounter that first drew me to him. He didn't have a lot of time to write the stories he wanted to, but when he did, the story was a cameo of interest, fact - and penetrating yet never unkind, humour. It was this particular story of the Cockermouth meeting that brought home to me that the International Crosby Circle indeed had some remarkable members. For those who have forgotten, and those who were not members at the time, I ask you to consider the following extracts:

(Cont. over..

"The little town of Cockermouth is quite understandably renowned as the birthplace of William Wordsworth, whose 'host of golden daffodils' has succeeded in implanting one of the most vivid and familiar pieces of lyric imagery in the mind's eye of countless generations of schoolchildren. No disrespect is intended to the memory of the celebrated Lakeland poet when I suggest that, for a considerable number of people, this picturesque spot in Cumberland will in future more readily be associated with Bing Crosby's 1966 exploration into the mysteries of British salmon fishing - an exercise rendered the more hazardous, for a stranger to these shores, by the vagaries of our fiendishly unpredictable climate....

".....it was at Cockermouth, in the Trout Hotel where Bing and Kathryn were staying, that I finally realised a 30-odd-year ambition and actually met the fascinating Mr. Crosby for the first time.....

"....we entered, announced ourselves at the reception desk, were told that Mr. Crosby was in his bath but would join us shortly, and adjourned to the lounge. No more than five minutes later in walked Bing, a drink held in his left hand, politely said 'Good evening' to the assembled company and advanced towards us, right hand outstretched in greeting, with the query 'Where's the boy from Liverpool?'.....

+ Leslie was the boy from Liverpool. How satisfying that he experienced this moment. He described it like this:

"How can a moment like this be caught in mere words and committed to paper? What manner of literary device can be employed to capture the essence of a situation such as this - the sight of a face and figure so highly regarded, and so completely familiar from movies and photographs over virtually a lifetime, appearing 'in the flesh' at long, long, last and walking across the room to join one? The simple answer is: It can't be done. Even if I had the ability to wax as lyrical as Wordsworth himself.....

+ I think, and I'm sure you will agree, that Leslie conveyed his feelings pretty well....

"Bing and Kathryn had a dinner engagement later, so instead of seeing our man in his customary informal garb we were now confronted by a Mr. Crosby immaculately clothed in evening dress and looking for all the world like G. Dexter Haven straight out of the film 'High Society'....his remarkably blue eyes, the colour doubtless accentuated by a deep sun-tan, are even more striking than I had anticipated - and Bing in person seem decidedly taller than his screen image would lead one to expect....."

+ Such was the literary, not to mention human, quality of Les. He sent me, too, precious records and other valuable items of Crosbyana. More, he wrote me most encouraging letters, which I will forbear from reprinting here, concerning my efforts in BING and THE CROSBY COLLECTOR. When you consider the foregoing extracts, you will appreciate just what those letters meant to me. I had been looking forward so much to renewing personal contact with Leslie....

+ I have put on record elsewhere the fact that Leslie Phythian left another lasting memorial for he was a member of the team that compiled the comprehensive discography THE ROAD TO BING CROSBY. At the time of his death he was collaborating with a somewhat reduced team, on the final part of this remarkable work - a filmography of Bing's pictures. Sadly, he will not see this to fruition - or the whole, complete, encyclopaedia comprising records and films. But his name will forever be associated with these incredibly diligent works.

+ There is yet another Crosby activity of which Leslie Phythian was a devoted - and shining participant. I'm sure that Fred Reynolds of Birmingham, the mainspring be-
(cont. over...

A SHADOW OVER CROSBYANA: Cont.

bird TAPE CROSBY - and who has, incidentally, promised a series of articles for BING on this unique enterprise - will not mind me poaching on his undoubted preserves at this particular time, and for this particular reason. Tape Crosby consists, as you may imagine, of a 7 inch spool tape that originates with Fred in Birmingham and travels round the country picking up en route the voices, views, and news of many Crosby admirers, not to mention interpolated records. Indeed, some of the tape-participants have been known to add their own vocal efforts. Among these latter was - Leslie Phythian. His singing was, perhaps, diffident - matching his personality - but quite musical. His humour, already mentioned, was always very much in evidence on this tape which, incidentally, picks up the accents of London, Chatham, Yorkshire, Scotland, the Midlands - and Wales!

+ "A lifetime of collecting Crosbyana" - so, in effect, said Leslie in his Cockermouth story, quoted above. Yet, this lifetime was grievously short for Les, I understand, had barely reached the half-century. Full? I think it must have been with his beloved wife Barbara, his son Mark, and his twin interests of Everton Football Club and Bing Crosby - not to mention the wide circle of friends he had gathered as a result of the latter.

+ I have tried to show those who did not have the pleasure of ever meeting Leslie Phythian the sort of quiet, dedicated, humorous, and erudite man he was. And what a loss we have all suffered in his passing.

+ Truly a shadow has fallen over Crosbyana.

+++++

AMONG MY MAIL WAS, RECENTLY, A LETTER FROM OUR GOOD FRIEND IN SCOTLAND;

NINIAN FAICHNEY.

What he wrote was so in keeping with the above, that I would like to reproduce most of it here - I'm sure Ninian will have no objection. Ninian wrote:

"There is no doubt that amongst the dozen or so members (of Tape Crosby) through the five years that I've been fortunate enough to be a participant, there are varying personalities, with differing attitudes to, possibly, religion, politics, social behaviour, etc., Yet the degree of comradeship, kindness, tolerance and generosity has been exemplified many times over by actions and attitudes taken by most of the chaps; some so discreetly that I've known only through second-hand information. We do, of course, have a very capable, discerning, organiser in the person of our good friend, Fred Reynolds, whose command of the English (British?) language is something to be envied - tho' I sometimes wonder whether I've really understood the full gist of his articles! I have special tapes with a great deal of Tape Crosby dubbed off over the last several years - and now that dear Leslie Phythian has passed away so tragically I at least feel a small measure of compensation that I can still listen to his warm, sincere voice as he spoke to us on each round of the tape. I feel I have lost a very close friend. I believe Leslie made everyone feel the same way - but as far as Tape Crosby is concerned, Mick Drury will undoubtedly have a much deeper regret over his passing. Their matching of wits and humour, in snatching puns from almost anything that was said, was always well worth listening to..."

So, Ninian Faichney...his reference to Fred is just as sincere, I'm sure!

I think Fred deliberately embroiders his literary efforts - to make sure we all read it about six times!

However, Ninian went on to speak of other things, interesting things:

"I can't say I can identify myself with the oft-repeated statement that 'everyone, in the bath or shower, thinks he can sing like Bing'. Even professional singers, imitating him or otherwise, never have produced the unique tone, timbre - call it what you will, that is Bing. It was only in the early Thirties that I could listen to music when I got a battery radio. I was about 21 then. I enjoyed listening to the

(Cont...

NINIAN FAICHNEY: Cont.

dance bands with their resident vocalists but had no gramophone and, frankly, never gave records a thought. Short-wave radio building took my fancy and I'll always remember, sitting with earphones on at 10 o'clock in the morning, tuning in W2XAD or W2XAF Schenectady, U.S.A., and hearing from across the ocean the voice I was to appreciate for the rest of my days. Then, then, I just enjoyed it and looked forward to hearing more. I've heard much more of it, of course, but then finances were very low (they mostly are, yet!) in the 30's. I was courting, too, so I couldn't afford a gramophone. I did, however, look out for all Bing films appearing, and to hearing his records played at cinema intervals, or on the radio. Old Luxembourg was always a good bet, too. It was only when I realised that Bing was turning out so many records, and therefore a lot of his original songs were not being played often - as they were replaced by newer ones - that I found I must start and get some of them - and realised that I was, to use the contemporary jargon - "Hooked"! The thought that, possibly, I would never hear 'June In January', 'Somebody Sweetheart', 'Home on the Range', 'Sweet Leilani', 'Blue Hawaii' and many, many, others of that era, again was unthinkable. Not that I play records or tapes every day... but what a consoling thought to know that on tape, by records, I can at any time, reproduce the only voice to cause this feeling, out of the many good singers there have been over 40 years.. this feeling that has survived all through these years - warm, comforting, melodious and so entirely unique.

+ "The reference earlier, Reg, about 'singing like Bing' leads me to explain my thoughts. I believe, as I often sing or hear the old standards while out on deliveries, and the everyday chores, that the inner memory is 'reliving' Bing's treatment of the same songs, and you are hearing Bing sing it as you sing it.

"If this letter has made you sit down for five minutes, that in itself makes me feel I've given you a short break from your obviously limited spare time....."

Isn't that nice? Ninian is getting back to the grass roots of the golden age of Crosbyana - with Schenectady and the original Luxembourg - Bing's records all the time in the cinema-intervals, irrespective of whether or not a Bing film was on. Happy days - as I said last time, those who remember it will not forget it! Oh dear, I've said it again.... and Fred pointed it out so clearly: If you remember it you don't have - aw, what the heck. Those who experienced the impact of Bing in the early 30's, are not likely to forget it.

+ I like that point very much that Ninian made about singing to oneself a Bing number. It's perfectly true that no matter what a mess of it you and your voice may make, what you really "hear" is Bing singing - because, no doubt, you feel you are following, and listening to, the record. Instant Crosby, as it were! It's a very pertinent thought - and Ninian brought it home.

+++++

+ I wonder how many caught the B.B.C. TV showing of the Hollywood Oscar-Winning awards programme? If there was one thing that stuck out a mile it was the accent on, not youth, but AGE. But what personalities - Cary Grant, John Wayne, unbelievably Fred Astaire STILL DANCING! - and Bob Hope. I thought Bob got in some mighty swipes at the new "permissive age" film-making. He observed that the practice of stars putting their foot impressions in the concrete had now been replaced - by a sit-in! He also said it was difficult to recognise some of the "stars" present - they had their clothes on. But what hit me most was that for the first time ever, Bob failed to include a reference to Bing! These have become so inevitable that their omission was very conspicuous. On the other hand, the BBC show was obviously heavily edited, and possibly Bob's references to Bing were contained in parts that were cut out for timing purposes. When Grant, Astaire and Bob appeared I had a real hope that our man would show up too - alas he didn't. This was BBC TV Sunday night, 12th April.

+++++

BING CROSBY

ACCOMPANIED BY

THE DORSEY BROTHERS

 + + + + +
 No. 1 John Scott Trotter.

2. Victor Young.

No. 3 Paul Whiteman.

No. 4. Buddy Cole.

No. 5. Gus Arnheim

he Fabulous Dorseys indeed! Tommy and Jimmy....Bing's association with these famous bandleading instrumentalists, while not consistent or regular, stretched from 1929, January of that year, until the same month, 22 years later in 1951! Recordings were made by Bing with Tommy Dorsey & his Orchestra, Jimmy Dorsey and his Orchestra - and the Dorsey Brothers & their Orchestra - which, all in all, seems a pretty fair association with the brothers.

+ Sadly, neither of the Dorseys lived to a ripe old age. In fact, it is remarkable just how closely their lives resembled one another. Jimmy was the elder, being born in 1904 and dying at the age of 53 in 1957. Tommy was born in 1905 and died at 51 in 1956.

+ Jimmy was the virtuoso alto saxophonist, who also played clarinet AND trumpet, while Tommy was the master of the trombone and also played trumpet! Their name is a very illustrious one in the history of orchestras, dance, jazz, swing, show - call them what you will.

+ While most people will certainly consider them jazz artists of the highest calibre, the "purists" (sic) dismiss them as non-jazz! The book, "Jazz on Record", is well well-nigh incredible in its patronising attitude to the Dorseys. Consider the following extracts:

"Charlie Parker frequently expressed his admiration for Jimmy Dorsey, while other alto players from Johnny Hodges to Ornette Coleman have praised him, somewhat to the bewilderment of most jazz fans. It was Dorsey's astonishing technical facility, amounting to complete mastery of the alto saxophone, that so impressed other saxophonists, and the fact that he was only peripherally a jazz musician was of no concern to them. The dazzling technical flights heard on such virtuosic solos as "Beebe" and "Tailspin", though exciting for the professional executant, appear merely exhibitionistic to the jazz listener, even if enjoyable enough on their own level."

+ Thus is Jimmy Dorsey virtually dismissed! The underlinings in the quotation are mine - because there are no italics on a typewriter! I can perceive the point the writer is making, of course, but nevertheless, it is such writing by non-playing critics in the face of heartfelt admiration by fellow-musicians that makes me turn away from the pedantic pseudo nuances of so-called "jazz" criticism. Perhaps the real reason for this faint praise is that Jimmy - and of course, his brother - were very, very, popular indeed. But horrors of horrors, they played music that a wide public enjoyed. So much for the assessment of Jimmy. Of Tommy, the books says:

"Although he himself made no pretensions to being an outstanding jazz improviser and was noted for his smooth, melodic solos as on his sig-

(Cont. over

BING CROSBY: ACCOMPANIED BY THE DORSEY BROS. (Cont.).

...nature tune "I'm Getting Sentimental Over You" he could at times play capably in a jazz idiom."

So the "jazz" pundits dismiss them.

+ Even veterans from the Thirties may be faintly surprised to know that both the brothers played trumpet as well as their no. 1 instrument - and both, in fact, played trumpet on record: Jimmy with no less a du than Venuti and Lang. Tommy played trumpet in the late 20's on such numbers "It's Right Here For You" and "Tiger Rag". The Dorseys are among the luminaries of the jazz - sorry, dance band world - who have had their story told on the silver screen. The name of it eludes me for the moment - but it was a very good film and showed their early sacrifices and struggles to make their name in the profession. Both of them served at the "University of Dance Band Musicians" - by which I mean, Paul Whiteman's Orchestra.

+ Both of them were, it seems, highly temperamental, to say the least! They played together, with their own band, they fought, and subsequently led their own individual bands - and they came together again. But always their association though undoubtedly having a deep brotherly bond was always stormy. It has been declared that on taking the stand Jimmy would snarl: "Always the same lousy tempo, for chrissakes!" while Tommy would retort: "Yeah - and the same old corny phrasing! From you!" It was even said that they thought nothing of smashing up each other's instrument! Artistic temperament, no doubt!

+ Another story - about Tommy - which amused me was that his solos, often in a high-register and in immaculate tone and pitch, were often extremely difficult for him and got him in a high state of nerves. If anything went wrong - he made a "fluff" note, or slipped up slightly on tempo - he always picked, malevolently, on the guitarist. Usually the guitar-player, a first class man, was completely blameless but philosophically took the brunt of Tommy's wrath. Tommy would turn and glare at him and ask what the Hell sort of a chord was that to bring him in on? When he had become one of the world's top trombonist and running his own band, Tommy adopted a lot of showmanship stunts - one of which was to make a "big entrance" on the stand - after the band had been playing for about an hour!

+ By a coincidence, the man who became known as "Britain's Bing Crosby" - Denny Dennis - became regular vocalist to Tommy's band in 1948 and stayed just under two years, when domestic events brought him home. Denny followed such names as Sinatra, Haymes, apart from the accompaniments he played for Mr. Crosby. Denny has confirmed to me that Tommy was indeed a character - but rated his time with the band as the greatest of his career. Readers may care to know, too, that in that short time in America Denny was voted fourth male singer after Bing, Sinatra, Como.

+ Less has been written of Jimmy's temperament, except as it affected his brother.

+ I suppose it will be said that I am proving the correctness of the aforementioned critics assessment of the Dorsey Brothers when I confess that it is the dead straight, but oh so lyrical playing of the two that grips me. Those who listen solely to Bing's voice may find a new field of interest opening for them by studying the accompaniments - a point I often try to make in these columns. Apart from their records with Bing, one need go no further than the Paul Whiteman 50th Anniversary album issued fairly recently by M.F.P. The beautiful, almost melancholy, sound of Tommy's trombone, is well illustrated in his renderings on this album of "My Romance" and "The Night Is Young And You're So Beautiful" - fine melodies during which the exquisite tone of Tommy's trombone almost "sings" the lyric vocally.

+ On the same album, Jimmy just as eloquently plays "It's The Dramer In Me". It was Jimmy that landed the job of accompanying Bing in his radio shows in the early 30's - Jimmy being the immediate forerunner of John Scott Trotter.

+ And so to the famous brothers' records with Bing:

(Cont. over...

BING CROSBY: ACCOMPANIED BY THE DORSEY BROS. (Cont)

+ As indicated earlier, the "Dorsey Brothers with their orchestra" was one of the first outfits honoured - as it turned out! - with Bing's solo vocal talents which were just then clearly becoming in demand. He was still with Paul Whiteman, still a Rhythm Boy, and hadn't yet met Gus Arnheim at the Cocoanut Grove. The earliest records, made on 26.1.29 - with Bing, of course, un-named on the labels, - were "The Spell of the Blues", "Let's Do It - Let's Fall In Love" and "My Kinda Love". As you would expect, until recent microgroove reissues these recordings were extremely rare and were, all those years ago, originally issued on the Parlophone label over here.

+ It is only fair to point out, too, that the Dorsey Brothers often made instrumental contributions to Bing's accompaniments when playing with other bands - Jimmy with an early Victor Young orchestra, Tommy with Isham Jones, and so on - as well as with their own units.

+ A browse through the lists of records that follow will show that Tommy and Jimmy Dorsey have an intrinsic part in Crosby history. One of my own personal favourite records is "I Can't Escape From You", with Jimmy's orchestra, as is "It's The Talk of the Town" in which the tremendous swing of the orchestra is readily apparent even in this ballad. One of the few commercial recordings of Bing and the Mills Brothers had The Dorsey Bros. Orchestra. As regards Bing with Tommy Dorsey and his Orchestra, I must confess I was slightly surprised to find, on checking, that Bing's records with Tommy were made on one date - and that as late as January, 1951, Bing's final recording association with the truly fabulous Brothers Dorsey.

+ I'm sure the Dorseys, with and without Bing, are worth a volume to themselves and I certainly have only touched the surface of their great careers. It was remarkable that Bing never lost touch with them over such a long period. I have only recently noticed, also, that Dorsey/Van Heusen were responsible for "It's The Dreamer In Me" - another great favourite record with me - tho' it should be added that the accompaniment for this number was by John Scott Trotter. However, without further ado, here is the list of recordings Bing made with all three outfits:

WITH THE DORSEY BROTHERS & THEIR ORCHESTRA:

No.	Title.	Date	Remarks.
1.	The Spell of the Blues.	26.1.29.	Vocal Refrain.
2.	Let's Do It, Let's Fall In Love.	"	" "
3.	My Kinda Love.	"	
4.	I've Got The World On A String.	26.1.33.	
5.	My Honey's Lovin' Arms.	"	With the Mills Bros.
6.	Somebody Stole Gabriel's Horn.	14.3.33	
7.	Stay On The Right Side of the Road.	"	
8.	Here is My Heart.	"	
9.	From The Top of Your Head.	14.8.35.	} Surely this represented a most remarkable session - six great records on one day.
10.	I Wish I Were Aladdin.	"	
11.	Takes Two To Make a Bargain.	"	
12.	Two for Tonight.	"	
13.	Without A Word of Warning.	"	
14.	I Wished On The Moon.	"	

Cont. over....

+ If anybody would like to add to this feature on The Dorseys, add their favourite story of them, or describe their favourite record with the combination(s) I should be most happy to print it.

BING CROSBY ACCOMPANIED BY: THE DORSEY BROS. (Cont)

WITH JIMMY DORSEY & HIS ORCHESTRA:

No.	Title.	Date.	Remarks.
1.	I Can't Escape From You.	17/7/36	
2.	The House Jack Built For Jill.	"	
3.	I'm An Old Cowhand.	"	
4.	Shoe Shine Boy.	4/8/36	
5.	Pennies From Heaven: Medley (Let's Call A Heart A Heart (So Do I (Skeleton In The Closet.	17/8/36	With Frances Langford. Bing with Frances, Louis Armstrong.
6.	Pennies From Heaven.	"	Frances, Louis, Bing.
7.	In A Little Blue Heaven.	28/2/37	
8.	Never In A Million Years.	"	
9.	What Will I Tell My Heart?	3/3/37	
10.	Too Marvellous for Words.	"	
11.	Peckin'	"	
12.	Give Me The Simple Life.	29/8/45	
13.	It's The Talk of the Town.	"	
14.	Sweet Lorraine.	6/9/45	
15.	A Door Will Open.	"	
16.	The Things We Did Last Summer.	1/8/46	
<u>WITH TOMMY DORSEY & HIS ORCHESTRA:</u>			
1.	The Girl Friend.	7/1/51.	
2.	Without A Word of Warning.	"	
3.	You Gotta Show Me.	"	
4.	Then You've Never Been Blue.	"	

So, a total of 34 records made with the Dorsey Brothers in the three guises.

+ It is the intention to work right through the list of Bing's accompanists so that finally readers will have a complete discography in a different form.

+ The listings above, and all others in this series, are taken from THE ROAD TO BING CROSBY DISCOGRAPHY, compiled by Ralph Harding, Fred Reynolds, the late Leslie Phythian, Bob Roberts, with sometime assistance from others. I am grateful for their permission to use it for this series.

Here is an alarming new hazard in record shops! To explain - I was browsing around a record department - Boots - when I spotted the BING CROSBY STORY VOL. 1, the vintage 2-album set. Unable to resist picking it up I was startled to read that a little adhesive slip on the back said: 80/- ! I knew records have gone up, irrespective of whether or not they were issued after the price rise or even if they were issued 10 years ago. So I went to the counter and asked the group of young assistants, listening incidentally to the Lead Zeppelin (so I was told) if that label did indeed represent the price of the set. Two of them studied it, looked at me as if I was eccentric, and patiently said "Yes, 80/- - that's what the slip says!"

+ Equally patiently, I hope, I said "Yes, I know that's what the label says - but do you know there are three other shops within half a mile of here offering it at the correct price of 58/- -- in addition to which I bought the records when they were first issued, also at 58/- ?"

+ They stared at me in disbelief. Was I sure? Finally, they said "Well, we only put on the prices we're told to...by the manageress." So I asked to see that lady. Needless to say, after a disbelieving shake of the head from that personage, she had to admit the error after consulting her sheets. And the price on the sleeve was put right. But the manageress looked quite indignant when I suggested that it was not unreasonable to suspect that some of the other records were incorrectly priced.

+ Damme, if I wasn't in another town a week or so afterwards - and roughly the same thing happened! The two-album set was priced at £3:17:6d. I had it corrected as well as several others. One was an old Encore record, the label long defunct but originally issued about nine years ago at a guinea - priced in this shop at 39s.6d - the new price for newly-recorded albums. Furthermore, the label of this Encore was indescribably grubby, indicating its age. How they are running record shops these days baffles me. Apart from the possibly unconscious fraud they are perpetrating, how many potential customers must turn away on seeing those incorrectly inflated prices? Clearly we would be advised to query the prices when buying records.

A HAPPIER EXPERIENCE !

+However, all my recent record-shop experiences haven't been so grim! Quite the contrary in fact, for on a recent Saturday morning I was browsing around - I do sometimes force myself to buy a record that isn't Bing, it's difficult, but I do - and a lady said, as she swung one of the stands round: "Good morning - I'm looking for Bing Crosby records, if you've come across any!" I looked at her with a tight smile - and I looked around for my wife, certain that this was one of her friends that I didn't know and who had been put up to pulling my leg! Really, that's what I thought. I mean - fancy a stranger picking on me to ask about Bing's records. It just couldn't happen like that!

+ But, it did. My wife was nowhere in sight - and the stranger said: "I feel sure there is one here somewhere - my friend told me about it." I quickly put her on to the two MFP's that were handy, and "Hey Jude". She was genuinely delighted and asked if I too was a Crosby admirer? So, I had to tell her the reason for my earlier reaction. She was as astonished as I when I told her that a very mild description of myself was that I was incurably Crosby-mad - quite beyond belief according to my wife and friends. Well, we had a long chat and I gave her the address of the EMI Record Shop in Oxford Street where she could get more of the Bing's Hollywood records - she already had about six of that series. Wasn't that nice? I told her all about the IOC and she was most interested. It wasn't until we had parted that I remembered I hadn't given her the address - or obtained hers.

+ When I subsequently rejoined the wife and told her the story she too was taken aback -- but quickly recovered. "I saw you talking to a strange woman," she said, "being a fan of Bing's is fair enough - but if it leads to picking up strange women in the record shops perhaps you'd better ease up." Very solicitous, my wife! But she knows full well that a fan of Bing's cannot be a STRANGER to me. Ever.....

+++++

ANY READERS who do the Daily Express crossword puzzle - not always an easy one - will have noticed the Crosby-clue a few weeks ago:

"Trying to find out what they said to Bing when he asked: 'Shall I dance?'"

The answer? N O S I N G. (No, sing!)

+++++

MY NEW RECORD COLLECTION:

+ I have recently renewed my entire record collection - LP's, EP's, 78's, everything! Aye, even the early Columbia's and HMV's. This was achieved - as the knowing ones will have guessed - by the simple expedient of changing (at last) to hi-fi stereo. Its
(Cont. over...)

quite an experience as I'm sure many of you have discovered for yourselves. Mind you, the cracks and surface hiss on the really old ones becomes hi-fi too - but sufficient volume - 8 watts per channel - can to an extent overcome that disadvantage. Not that that particular maximum volume is tolerable. I'm hearing all sorts of drum-breaks, guitar accompaniments, the finesse of some soloists in a way I've never heard before in all the years I've been listening to my records. At least, I thought I'd been listening. I know now I wasn't.

+ Of course, mono records remain mono, but they too sound incredibly different with the higher degrees of light and shade afforded by good equipment. And one has to face the unhappy fact that 99 per cent of one's collection IS necessarily mono. Still, I immediately set about obtaining in stereo all those that were available. This left the mono versions as "spares", but I passed them on to my daughter who has only recently started collecting. She relied on dad's records before she went away....

+ One of the records thus passed on was, to mention it again, "Hey Jude". When I saw my daughter again several weeks afterwards she told me that they'd had a party and the album had knocked out the guests! They were all fairly young - all from Heathrow - and so impressed that no less than three of them have now bought the album! When Bing is heard, even today, he still knocks 'em out. Most encouraging.

+++++

GOLDEN SHOT is not, I'm afraid, my idea of entertainment, but when I read that DICK HAYMES was to be the guest one week, I made a point of watching. I was bitterly disappointed with him - and his singing. Dick had a big name - still has, for that matter - for he followed Sinatra into the Tommy Dorsey Band in 1942. Furthermore, as you will know, he has recorded with Bing and the Andrews Sisters - all of 'em together, in "No Business Like Show Business" and "Anything You Can Do". Despite his apparent age, he was dressed in contemporary casual style, hair an incredible length, and his songs and voice quite undistinguished. Such a pity. Another of his claims to fame is, of course, that he was once married to Rita Hayworth. Dick now lives in Surrey - Weybridge - I believe which is a stone's throw from where my aforementioned daughter lives in Chertsey. And last Summer she said to me: "Dad, do you know a singer by the name of Dick Haymes?" When I said that I certainly did, she said: "Well, he lives just down the road." I had it in mind to go down and see him for a chat, but other things intervened and I just didn't get there.

+++++

+ EILEEN KNIGHT, of 57 Burlington Road, West Bromwich has featured in our pages before. She is a truly dedicated admirer - to the extent that she has converted her entire family! Husband Ron, and delightful children Chrintine and Phillip! The latter, at 11 years of age, not only collects Bing, but also Nelson Eddy, Burl Ives, Alan Jones, and several other vintage stars! So, it's great to report that Eileen in response to a letter to Bing, recently received a handsome signed picture of Mr. C inscribed: "To Eileen Knight, with every good wish. Bing Crosby". Eileen was also delighted to report the acquisition of several "new to her" albums.

+++++

+ Clearly my new address was noted by all - my thanks! Just in case you missed it, it is now: Reg Bristo, 7, Greenmeadow Close, Cwmbran, Mon., NP4 3NR.

+++++

READ THE CROSBY COLLECTOR, TOO! RALPH HARDING, "CROSBYANA", 6, Castledine Rd., Anerley, LONDON, S.E.20, is the man behind it. Write to him for a specimen copy. I read it and like it. I occasionally have a story in it, too.

BING, GUS ARNHEIM - AND THE COCOANUT GROVE

[It was quite a coincidence that in the feature "Bing Crosby: Accompanied by Gus Arnheim" in the last issue, the famous nightspot which housed the famous association, the Cocoanut Grove, was in the news again - in rather sad fashion.

+ It was reported that bulldozers had moved in on the famous Grove to knock down the walls - the walls that had resounded to the Crosby voice of 1931 as described in the last issue, not to mention the voice (and violin) of Russ Columbo, and the wonderful sounds of almost every famous dance orchestra over the past 40 years. In fact, it was only last year that I received, from Peter Tanner, a beautiful coloured postcard of the Cocoanut Grove with the lights outside indicating that Freddy Martin & his Orchestra were in residence.

+ Then, surprisingly, less than two months later, the same paper reported the re-opening of the New Cocoanut Grove - with Sammy Davis Jr. as the entertainments director. Perhaps its just as well those memorable walls have been rebuilt. Certainly a piece of Crosby history went with the old. However, that is by the way. Following my story on Gus Arnheim with Bing, PETER TANNER has given us more information on Gus and I'm delighted to pass it on. Peter writes:

"The Cocoanut Grove restaurant of the Hotel Ambassador in Los Angeles has long had a reputation for presenting well played dance music by America's top bands - in fact, the sort of tradition that London hotels such as the Savoy and Mayfair used to enjoy up until just after the War. The picture postcard referred to above has the following written on the back:

'One of the world's most fabulous supper clubs, the Cocoanut Grove. Here every night is filled with glamour and romance as you mingle with Hollywood's most famous stage and international personalities. The food and service are superb; the entertainment offers show world's brightest stars plus music by the nation's top orchestras'.

+ This fabulous record of the Grove goes back to the Twenties. A full list of the bands which have played under the Cocoanut palms would take up too much space to list here, but would have to include: Rudy Vallee, Ted Fio Rito, Enric Madriguera, Jimmie Grier, Eddy Duchin, Leo Reisman, Joe Reichman, Ted Lewis, Ben Bernie, Abe Lyman, - AND, of course, Gus Arnheim. In fact, Gus Arnheim became so identified with this supper club in the late twenties and early thirties that his band was known as "Gus Arnheim & his Cocoanut Grove Orchestra." The band, which was extremely versatile in its heyday, ranging from a quite hot, rhythmic style to sweet melody, was extremely popular with the movie colony clientele, and even more so in 1930 when Gus hired three fugitives from the Paul Whiteman Orchestra as a featured attraction. Their names, of course, were Harry Barris, Al Rinker and Harry Lillis Crosby - The Rhythm Boys. As stated by Reg, this was an important chance for Bing - but one he nearly threw away by repeated absenteeism from the stand. For not only was Bing featured as a vocalist as well as part of the Rhythm Boys, but the Arnheim Band had a two-hour nightly broadcast in those days and so Bing's name began to be known by the radio public. Bing was also helped by Jimmie Grier's fine arrangements. Jimmy was a talented musician who became a bandleader in his own right and, as such, accompanied Bing on some of his recordings later on.

+ Gus Arnheim hailed originally from Chicago and his first musical venture was as pianist in a band called The Syncopated Five in which Abe Lyman was the drummer. After

(Cont. over

+++++

(Cont. over.)

RUSS COLUMBO: (Cont)

himself, and then in a British number by Ray Noble, who was Musical Director at HMV from 1930 to 1934, during which time he made records that, like Russ Columbo's, have since become rare collectors' pieces."

+ I see this note was by Brian Rust, the noted British discographer.

+ One can read certain legends even now about Russ Columbo. For instance, one says that friends continually sent letters to his aged mother until her death, concealing the fact that her beloved son was dead. And it has recently been revealed that Bing and Russ actually did a film test for a project by Pathe "The Battle of the Crooners". Obviously, the question can never be answered, in view of the shocking death of Columbo, as to how much of a rival to Crosby he was, and would have been. There is always a mystique surrounding a personality who dies young and unnaturally. Examples come readily to mind, Valentino himself, Jean Harlow and a host of other beautiful Hollywood stars up to Marilyn Monroe, our own Al Bowlly in the War, and of the later generation, James Dean. I feel Russ would have earned, and deserved, a considerable following.....but the past 40 years have proved there could be only one BING CROSBY.

+ To those who do not have the ep referred to, Bing sings "Just A Gigolo" and "I Surrender, Dear." (the original version) while Russ sings "Prisoner of Love" - his theme tune - and "Goodnight Sweetheart". The latter, incidentally, affords an excellent comparison of the qualities of the two, when heard alternately with Bing's version of this great Ray Noble song. In many, many, years of junkshop - er, secondhand shop - searching I've only once come across a Russ Columbo record - and that, alas, was broken! I feel one of the reasons for this scarcity may have been the comparatively small number he made - but, as on all other things in this article, EXCEPT my opinion of his voice - I am willing to be corrected.

+ No doubt some readers would like to add their views. They will be welcome.

+++++

MATTERS ARISING FROM THE LAST ISSUE.....

+ Well, I must confess I was agreeably surprised - and naturally pleased - that so many readers liked the idea of Frank separating my meanderings from the main body of the magazine - and wrote to say so. Much appreciated.

+ Jean Paul Frereault's very worthy idea for a Hollywood Palace LP is, I reluctantly suggest, foredoomed - for two reasons. There would be perhaps insuperable copyright or performing rights, with the sponsors of the shows, but much more importantly, these TV tracks are seldom, if ever, good enough to tempt a commercial issue. Don't misinterpret that, I beg you. I love to hear the tapes and to hear Bing singing some of the better songs of today but they are assuredly not up to the standard of the normal commercial records, either by way of musical balance or "presentation". By the latter, I mean Bing invariably sings the song, or the chorus, just once - with no real arrangement. One can imagine that with the TV picture, the sound is acceptable, but without the picture the imbalance becomes more apparent. All this doesn't mean that if Jean's idea DOES succeed, I won't be at the head of the queue to buy the album!

(NB to Jean: What would your name be in English? - Brother-something?)

+ Frank reprinted that many of Bing's Brunswick's had been reissued - rightly so, for I saw the same catalogue which indicated this. I must warn you, though, that when I ordered "Twilight On the Trail" from my reliable supplier, I was informed that it had NOT been reissued but probably would be early next year on the CORAL LABEL - i.e. the label that has already issued "Rendezvous" at 19s.11d.

(Cont. over....)

BING'S LETTER TO LES GAYLOR

There's no doubting Bing's appreciation of our ol' friend in the Isle of Wight! And, of course, Leslie Gaylor deserves it...

+ What a wealth of interest to digest in the letter Leslie received from Bing, dated January 19. Les had clearly put Bing nicely in the picture as regards the reissue of "White Christmas" here backed with "The First Snowfall" - and, what a man, Bing had forgotten he'd ever recorded this number! Although Mr. C. said no new albums were planned for the immediate future, he went on to outline some promising projects - both ideas would suit us, I imagine. A new Hawaiian album and/or some of the good old good ones. Highly encouraging when we consider that in 1966 at Cockermouth Bing personally told members of the I.C.C. that he considered he was "through with recording." Since then, of course, we've had two albums and several singles.

+ One can understand the difficulty experienced in finding suitable material for a Christmas album. Come to that, when you consider the vocal ground that Bing has covered what would be new for him? Any, good, original ideas? Most of us would perhaps say "Anything'll do - just sing, Bing!" But let's try and be constructive - as indeed, to be fair, Jean of Canada has already done.

+ For myself I always particularly enjoy Bing singing the old "hot" standards with a smallish group. What I have in mind really is Bing with the - what is it? - The Firehouse = Two in numbers like "Everybody Loves My Baby" and "Please Don't Talk About Me When I'm Gone" to which could be added "You Rascal You", "Somebody Stole My Gal", "Darktown Strutters Ball", "Avalon", "Corinne Corinna" and others of that type - breezy, happy, not too taxing with the outfit taking their typical shipwreck choruses! So called because it sounds as if its "every man for himself".

+ But above all, the album that shouts to be made is - Bing with the Mills Brothers! I'm sure I'm repeating myself here, but with these fabulous brothers still very active in the studios, and remembering their tremendous rapport with Bing. I'll say nothing about "Shine" - that need not be included. But a lovely mixture of Mr. C. and the Mills Brothers just could not miss. When did they ever miss - on the pitifully few commercial records or on any of the many radio spots they did together? If this should catch the eye of Bing I earnestly beg him to give the idea serious consideration. If only for posterity's sake!

+ I suppose its not surprising that any proposal that Bing appeared in the Humperdinch Show was dropped. It has been widely reported that the latter's so-called "spectacular" has been ill-received in the States and most of the networks dropped it.

+ If there is an album you would love to have of Bing, let's have your ideas - with titles. Be glad to print 'em.

+++++

+ I knew when I started walking down this street I was going to be lucky. It was an old street - all kinds of odd, even scruffy shops. And there it was, the one I knew would be there. "Old records, sir? Certainly - big pile in the corner and thousands in the back room if you have the time!" My eyes swam at the enticing pile.

+ "Anything particular you looking for, sir?" said the old chap. "Bing Crosby? Oh, thousands of them. What do you want - the Columbias, the Brunswicks - got quite a number of American Deccas here too. All still in their folders in mint condition."

+ How I struggled to get into that backroom - past the old wringer, clamber over the worm-ridden hallstand, the tatty old cabin trunk. What a place! To make matters worse, I noticed two other chaps had pricked up their ears at what the old man had said about the Crosby records and were making for the backroom, also. I began to perspire as the old man leisurely helped me shift a revolting, sagging-bottomed, old armchair out of my way. I was reaching panic-stations. Something had to happen... and it did. The alarm went off - and it was a cold, snowy, March morning..

+++++

SURELY JAMES DINEEN has come home at last? Joined the I.C.C. I mean.

+ Bing sang to his wife! What a lovely thought - what a wonderful experience! I'm sure you didn't miss his letter in the last BING, telling us that he too had travelled down to Cockermouth to meet Bing and Kathryn. James said:

"We were very fortunate to achieve more than just seeing them, for apart from BING SINGING TO MY WIFE and I, I also managed to take home a large photo I had received from Bing many years ago, which the maestro autographed for me - plus 200ft. of colour cine film 8mm...."

+ I'm sure Mike Crampton has duly noted the letter - and will be proud to show this film at his next annual "Crosby" meeting in Leeds! You can book my place, too, Mike!

+++++

Oh Dear!

-----there's a subject to bring up! One of Bing's worst records - I'd much rather talk of other things. Not only that, Edward Towler will be thinking I'm setting up as his No. 1 protagonist. Not so, of course - and in any case, he was a little kinder than Bert Day for Ed. did use the expression "Bing's least successful records". (See page 25 of the last issue of BING.

+ Yet, to be quite honest, any Crosby admirer who maintains that Bing has not made "less successful records" would forfeit all rights as a thinking and objective individual. So....

+ I've been known to say that I don't care for the "Bing Sings While Bregman Swings", or the same album under its different issue-names. But this is because of the brash accompaniment - not Bing's performance. A fairly obscure record that I do not care for, again not so much because of Bing's performance, but because of its idiocy and because it was a symptom of what I've always considered one of the most lunatic departures in the world of jazz - "Bebop Spoken Here". The consolation here, though, is that Bing - and Patty Andrews - clearly did this number with their tongues firmly in their respective cheeks. I'm sure of that. It's a record I keep, of course, but only play by accident.

+ But to get to the core of the question posed: There are one or two records I do not care for. One of them is "September Song" - a dreary song in all conscience, and Bing's effort on this - in 1943 - was well below par. To me, it sounds as if this was a "chore song" he didn't care about. Furthermore, his lack of effort in the higher registers was startlingly uncharacteristic. Strangely, the Brunswick issue here was back with an exceptionally good number - "I Can't Begin To Tell You", made more than 2 years later! This has Bing's happier tones, a good, measured, lifting accompaniment by Carmen Cavallaro on piano with excellent rhythm accompaniment.

+ My opinion of "September Song" also applies to "The Day After For Ever" - with its

(Cont. over

"lack of effort" so unusual on Crosby records. Yet this song was in good company, one might say. For my money - and to venture on contentious ground again - Bing sang considerably better in 1969 on most of the "Hey Jude" tracks, than he did on these records.

+ But, such is the diversity of Crosbyana, I'm prepared to be told that these records are indeed the favourites of some readers - I trust they will not be put out by my opinions! I remember our illustrious contemporary, THE CROSBY COLLECTOR, indulged in this "worst" record exercise a couple of years ago and verily it turned out that the "unfavourite" records of some were the favourites of others! I cannot now - not without looking the relevant issues up - recall most of the records nominated for this dismal honour - except Les Gaylor's and that was "We'll Gather Lilacs" - a 1945 recording.

+ But, I don't want to harp on this aspect of Bing's records - I much prefer to talk about the 99.99 per cent of great records he made. I think that's about the right percentage! This I shall proceed to do, as usual, in "DISCROSBY" later on.

+++++

That historic picture of THE BIG BROADCAST OF 1932 in the last issue, provoked a lot of interest. Tremendously nostalgic for the veteran admirers, wide-eyed delight for the younger ones. It was, of course, the song-sheet for that great number "Here Lies Love" - one of the many great songs written for Bing by Leo Robins and Ralph Rainger. There, contained in one picture, was a large slice of the fabulous scene of the 30's - Kate Smith, Burns & Allen, the Boswells, the Mills (ah!) the Street Singer, Arthur Tracy, Cab Calloway and Ben Bernie the bandleaders and, of course, the principals Bing, Stuart Erwin and Leila Hyams.

+ Surprisingly, Editor Frank made no comment on this most interesting illustration - particularly as regards from where he managed to obtain it! I notice the written names of "Vera & Marie" and the date "1932" and, as we would expect, it obviously came from someone's well kept collection - or a neater-than-usual junk shop!

+ Anyway, the sheet from which Frank reproduced the illustration happily found its way to someone we know as a Bing fan for many years, for her name crops up in the pages quite often - none other than BRENDA MILES, of Kingston-upon-Thames. Brenda wrote me a very nice letter and there was one little passage in it which, I fancy, contained a sigh for a missed opportunity. Brenda wrote:

"Like you, I haven't had the opportunity of meeting Bing, but was thrilled at seeing him in person at the Derby three years ago. He looked really super and I always wish now that I had approached him... but it wasn't convenient at the time...."

+ Sad in its way - but I recall this occasion, with Bing in the Epsom "uniform" of topper, tails, and the trimmings - I think I would have quailed at approaching him in such regal dress - not to mention regal surroundings! However, I hope another opportunity occurs for Brenda - and me too!

+++++

JOHN FLEMING of Banbury, was another correspondent who struck a very responsive chord in yours truly when he wrote: "...Bing is such a wonderful artist, such a wonderful variety of songs... He has weaved his way through the years, stamping his hall-mark of taste and in the process keeping well clear of anything even remotely likely to offend the average family atmosphere and way of life....."

+ I'm constantly being reminded in these friendly letters how often the writers, in one phrase, so completely sum up what Bing has meant to them - and illustrate so tellingly another utterly true facet of this incredible man Crosby. In fact, I would like to use some more of John's most sincere letter:

(Cont. over....

Sincere - but not without its humour - as you will read:

"My daughter was married on March 7th this year and quite a number of our guests were in the 40 to over 50 bracket...what you might call a captive audience! A Heaven-sent opportunity for me to broach their musical tastes - and I saw to it that Bing was heavily featured. I was quite pleased at their comments on Mr. C. even if it did pain a little when they said: 'Oh yes, Bing was great in his day....' And I love the added interest shewn when I say, as casually as I can, that I met him, you know, at Shepperton Studios. As a matter of fact I have a photograph of us together which I carry with me just in case I meet any fellow-members - or non-members come to that! I know then I am set for at least fifteen minutes telling the story. Believe me, its a story I never tire of telling - and why should I? It was such a wonderful day for me, when real joy surged through me....talk about my cup running over. How I remember that day, praying as the camera clicked while pointing at Bing and I 'Please, don't let anything go wrong with that film!' Happily, nothing did..

"I am a Scot, born in Bathgate, West Lothian, near Edinburgh, domiciled now down here in the South, but my mother and my sister came down for the wedding and stayed a few days. I was reminded of the time I used to take my mother into an Italian ice-cream parlour, and when we entered, the owner, who made a point of playing records for customers' amusement, would have 'The Singing Hills' on within seconds. My sister, for her part, recalled a song I was always singing enough to drive her round the bend - 'Goodnight, Lovely Little Lady'....Ah me, happy days....and it still continues, in a way, for the magic of Bing's voice is always there for me, never fading, never failing...the voice almost of a loved one...."

+ I'm sure you will agree, the average Crosby fan writes a pretty fair letter !

+ + + + +

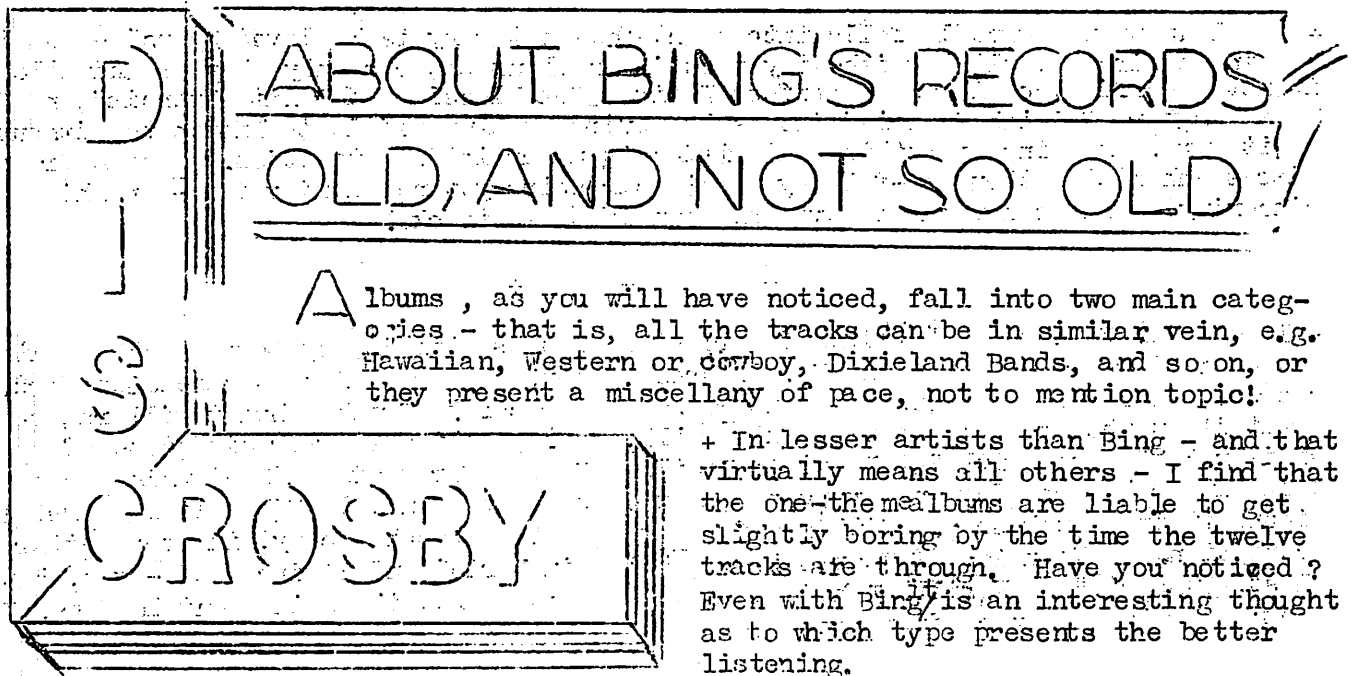
BING AND REGINALD DIXON

+ As many readers will know, Reginald Dixon the "household name" organist of The Tower, Blackpool, recently retired from the Northern resort after 40 years there - an incredible career. Now I happen to be a great fan and admirer of Mr. Dixon - and I learned with real delight that on the occasion of Reg's retirement he received a telegram of felicitations from none other than our Bing Crosby. Reginald Dixon did, through his broadcasts, have an International reputation - among listeners at least. To my knowledge, however, he has never toured America and I was totally unaware of any real connection between these two men I so much admire. Because of my twin admiration, I often categorise them together in my mind, for both had much in common allowing for the fact that Bing is, of course, probably the greatest international performer and personality the world has seen.

+ Both Bing and Reg emerged around the same time, 1930-31, are of similar age, are both kind and cheerful personalities, and both have provided, unwaveringly, for about the same lengthy period, the kind of music and entertainment that has pleased millions and offended no-one. Both have a tremendous instinct for singing/playing the sort of music that appeals, both for its good taste and its melodiousness - and performing it in unique and individual style. Another similarity I would mention is this. Bing, because of something entirely unique in his singing, won over even those who frowned on "crooners" in the sweet long ago. Similarly, Reginald Dixon, because of his flair and his astonishing virtuosity at the organ, won over many to whom, normally, cinema or any other organs, are anathema.

+ So, Bing's thought for Reginald Dixon on this occasion came as a very happy surprise. Come to think of it, they could have made some wonderful albums together !

.....
REG ERISTO, 7 GREENMEADOW CLOSE, CWMBRAN, MON, NP4 3NR.



Albums, as you will have noticed, fall into two main categories - that is, all the tracks can be in similar vein, e.g. Hawaiian, Western or cowboy, Dixieland Bands, and so on, or they present a miscellany of pace, not to mention topic!

+ In lesser artists than Bing - and that virtually means all others - I find that the one-theme albums are liable to get slightly boring by the time the twelve tracks are through. Have you noticed? Even with Bing, it is an interesting thought as to which type presents the better listening.

+ It was listening to the album "Among My Souvenirs" the other day that this thought occurred to me, for this album presents a very varied menu indeed:

- | | |
|-------------------------------------|---|
| 1. Ain't Misbehavin' | 1. Between The Devil & The Deep Blue Sea |
| 2. Girl of My Dreams. | 2. S'posing. |
| 3. Basin St. Blues. | 3. Mr. Gallagher & Mr. Shean. |
| 4. I Surrender Dear. | 4. I Can't Believe That You're in Love With Me. |
| 5. Does Your Heart Beat For Me? | 5. A Blues Serenade. |
| 6. When You & I Were Young Maggie.. | 6. Among My Souvenirs. |

+ This contains two of Bing's best duets, No. 3 on side one with Connie Boswell, and the memorable Gallagher & Shean, with Johnny Mercer. A third duet with Gary in Maggie Blues, the lovely tempo version of Devil & The Deep, the measured splendour of "I Can't Believe That You're In Love With Me"; Russ Morgan's lovely sound in the band leader's own number, "Does Your Heart Beat for Me?"; the later version of Bing's first (?) classic, "I Surrender, Dear"; it also contains a song that has been, and still is, very popular with singers and bands - "A Blues Serenade". To be contrary, however, this is a song that I don't particularly care about. It seems to stagger about all over the place with odd sharps and flats - exaggerating the blues idiom, I suppose.

+ "S'posing" is another lovely number, though - and as a matter of fact, the vocal refrain of this song Bing did with Paul Whiteman aeons ago is a great favourite of mine. It - the earlier one - illustrates perfectly how these early efforts of Bing's as a band singer would make people sit up and recognise something different, not to mention good!

+ I see the tracks I haven't mentioned on the "Souvenirs" album are the title one, the waltz "Girl Of My Dreams" and Fats Waller's "Ain't Misbehavin'". Altogether a very satisfying selection. Produced by Geoff. Milne, of course, and the only basis for this excellent album was the death of Lawrence Wright the legendary British song publisher - the Grand old Man of Tin Pan Alley. If you missed this album you will recognise it as one to snap up if it reappears.

+ Other Ace of Hearts albums, now being reissued on Coral (I think!) also share this miscellaneous quality, particularly the "Old Masters" Vols. 1, 2 and 3.

DISCROSBY : (Cont).

+ An album that assuredly falls into a one-theme category is "Beloved Hymns" - an album no Bing admirer should be without yet it is an album one can only play on suitable if not specific occasions. I confess I find "The Blessing of Saint Francis" and "The Peace Prayer of Saint Francis" intensely moving and impossible to listen to without, as it were, dropping everything and giving it my undivided attention. These are fine pieces enhanced a thousand-fold by Bing's caressing yet resonant voice - and his sincerity, perhaps never more evident than in these tracks.

+ + +

+ I see Alf, Farrow was telling of his vicissitudes with "Gypsy Love Song". Quite a lot of readers rate this their No. 1. Crosby duet. The melodious Frances Langford, of course, plays a noble part. And it is a good record. Frank Ashurst will rhapsodise about it at the drop of a hat! And I will, too. Alf's story reminded me of a similar "do" I had with "At Last, At Last". I went for years without this because I found it broken one day and everyone was too scared to own up. Then after years, I found it in a junk-shop. Within a few days I got a second copy, in even better condition. Then Ace of Hearts issued "Bing in Paris" and it included - yes, "At Last, At Last." Verily, I had at last "At Last" three times in about 10 days. I do rate this as a very fine tune.

+ + +

+ Those singalong albums are just the thing when the household is busy at its various jobs - unless the vacuum cleaner is on the go! That doesn't stop me listening keenly to them, however, and I find it slightly exasperating that the very song Bing should have sung on "101 Gang Songs" was the only one he DIDN'T - "Kathleen Mavourneen"! Still, he did sing "Juanita" and that makes up for other omissions. Which reminds me to bring in Alf. Farrow again. He once told me that "Love's Old Sweet Song" was one of his - and I believe, his father's - favourites songs and did Bing ever record it? I remember I said "No - he didn't". But of course he did - on this 101 Gang Songs album. Wanna tape, Alf?

+ + +

+ In his letter to Les Gaylor Bing remarked that an Hawaiian project was one of those being considered, saying also that "these sort of things seem to go down well." They certainly do. "Blue Hawaii" - the album of that name, not the single song - has been conspicuous by its absence as regards issue in this country. It appeared in America. But I rate the "Return to Paradise Island" very highly, too. When was that issued - ah yes, 1964. Some really beautiful melodies on this - another in the same vein would be highly acceptable. "The Old Plantation"; "Love and Aloha"; "My Tane (My Man)"; "Beautiful Kahana"; "Lovely Hula Hands"; "Keep Your Eyes On The Hands" and so on - really fine songs, and so unhackneyed. Bing treated these songs in the true spirit of Hawaii - warm, relaxing and so melodiously.

+ + +

+ Well, I'm running out of space again - but before doing so, I would like to thank, as always, so many good friends for their letters, especially those who have in a sense, written the columns this time. And let me again say that whether you have a couple of dozen Crosby records or a full collection is quite immaterial as far as I am concerned. A letter from either category of collector gets the same appreciation and attention from me.

+ + +

+ The only criterion is, I suppose, whether you are a true Crosby man - or lady! And I flatter myself I can recognise them very quickly indeed.

+ + +

+ For this time, then, happy listening, happy collecting, and keep your fingers crossed that Bing's "thankings" in the way of new albums comes to fruition. Be with you again, I hope, in July. And I hope it's a bit warmer than it is now - MID-APRIL and it could easily snow again by the feel of things.

